

HILLBILLY AND COWBOY HIT PARADE

YOU BETTER NOT DO THAT

SLOWLY

BACK UP BUDDY

PIN BALL BOOGIE

SPARKLING BROWN EYES

I'M A STRANGER IN MY HOME

MY NEW LOVE AFFAIR

WHY DON'T Y'ALL GO HOME

MYSTERIES OF LIFE

ECHO BONITA

COMPLETE
WORDS
AND
MUSIC
ARRANGED FOR
GUITAR • UKE
BANJO • PIANO
VIOLIN • VOICE

As Recorded By
WEBB PIERCE
TOMMY COLLINS
CARL SMITH
RED FOLEY
KITTY WELLS
PLUS
PICTURES
and
STORIES
of your
Favorite Stars

HILLBILLY & COWBOY HIT PARADE

• CONTENTS •

WORDS AND MUSIC

BACK UP BUDDY	13
BEST MAN MUST SMILE, THE	26-27-28
BREATHLESS LOVE	18-19
CLOSING TIME	Cover III
ECHO BONITA	10-11-12
FOGGY MOUNTAIN TOP, THE	25
I'M A STRANGER IN MY HOME	14-15
MY NEW LOVE AFFAIR	24
MYSTERIES OF LIFE	Back Cover
PINBALL BOOGIE	4
REMEMBER YOU'RE MINE	30-31
SLOWLY	1
SPARKLING BROWN EYES	6-7
WHY DON'T Y'ALL GO HOME	21-22-23
YOU BETTER NOT DO THAT	2-3

FEATURES

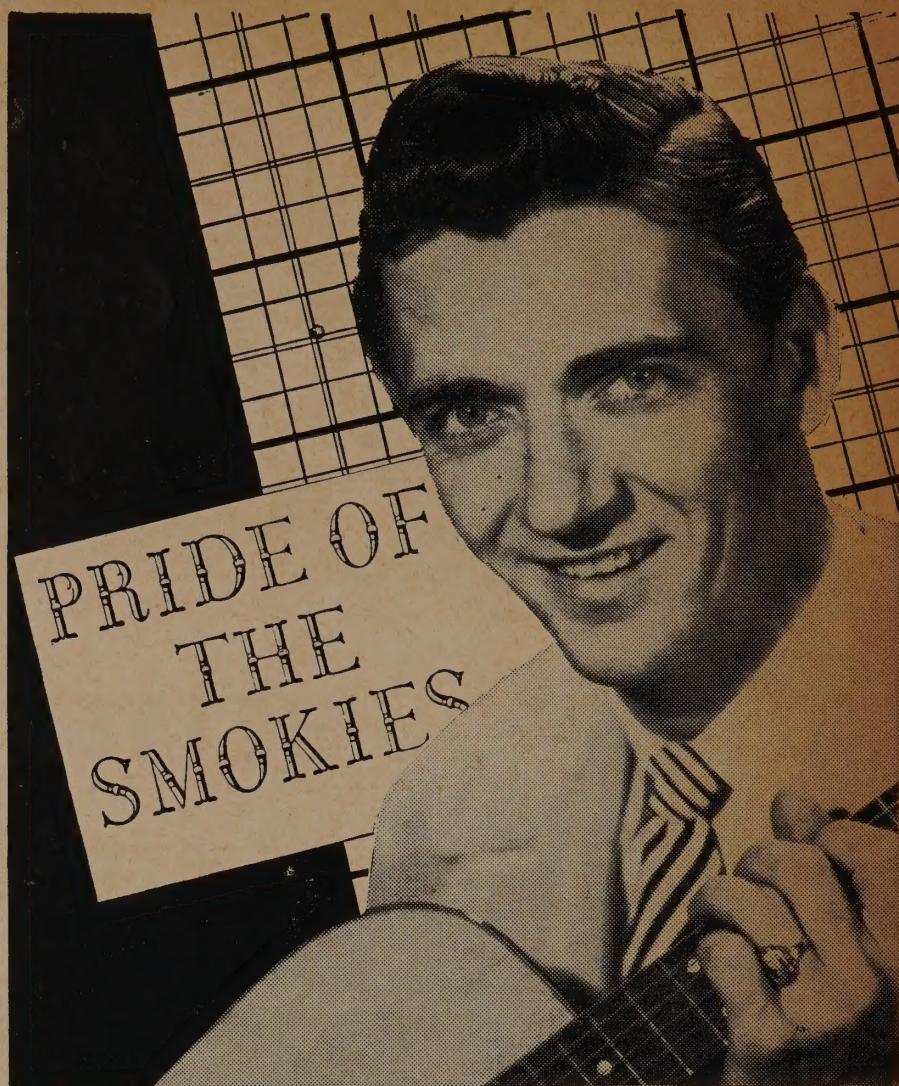
ALLEN, REX (Arizona's Favorite Son)	20
ARTHUR, CHARLINE (Star of Texas)	32
CARSON, MARTHA (Martha Makes Music)	29
DAVIS SISTERS (Victor Recording Stars)	32
GREGORY, BOBBY (When the West Was Young)	8-9
SMITH, CARL (Pride of the Smokies)	Cover II
WHITMAN, SLIM (Artist of the Month)	5

PICTURES

Carter, Wilf	17
Cody, Betty	17
Davenport, Devvy	17
Gordon, Curtis	17
Hill, Eddie	16
Lone Pine, Hal	17
McDonald, Skeets	16
Moody, Clyde	17
Moore, Joyce	17
Travis, Merle	16
Tuttle, Marilyn	16
Tuttle, Wes	16
Williams, Doc	17
Zack, Eddie	17

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CARL SMITH

March 15, 1927, meant something more to the Smith family of Maynardville, Tennessee, than just another reminder that their income tax was due. For on that date, the household was blessed with a baby boy—christened Carl—who was later to become one of the nation's outstanding singers of folk songs.

As a youngster, Carl led a pretty normal life romping about with the other boys. The only difference was that when he got to be about seven years old, he began asking his folks to buy him a guitar. It only took the lad three years to promote the deal, and before long, he was singing and accompanying himself in fine style. All of this time Carl was listening to the Grand Ole Opry every Saturday night, hoping some day to go to Nashville and become a part of the big show.

It was in high school, during the summers of his junior and senior years, that Carl started singing with bands—finally landing a spot on station WROL in Knoxville. Then came World War II, and young Mr. Smith joined the Navy, serving eighteen months and making four trips to the Philippines. During his service stint, he had to forego pickin' and singin' for swabbin' and chippin', but he never forgot his first love—Country music.

Just as soon after his discharge as he could make it, Carl returned to his old stamping grounds at WROL as a member of the Brewster Brothers Band. He also began to branch out by working band dates "WWNC,

Asheville, North Carolina, and WGAC, in Augusta, Georgia. With each performance, his solo singing began to attract more and more attention—until the big break finally came!

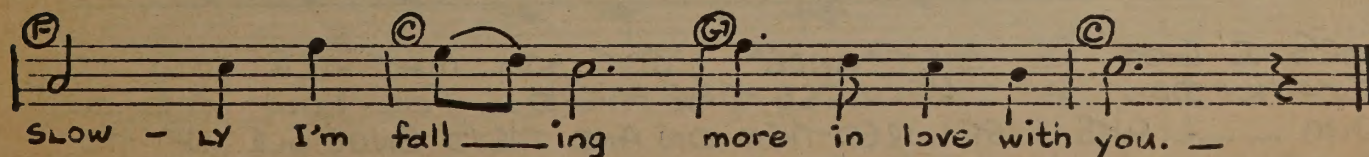
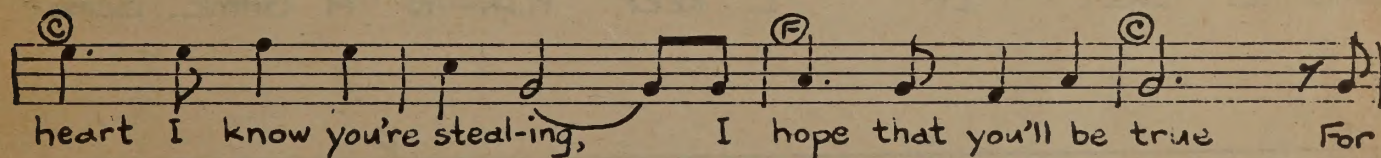
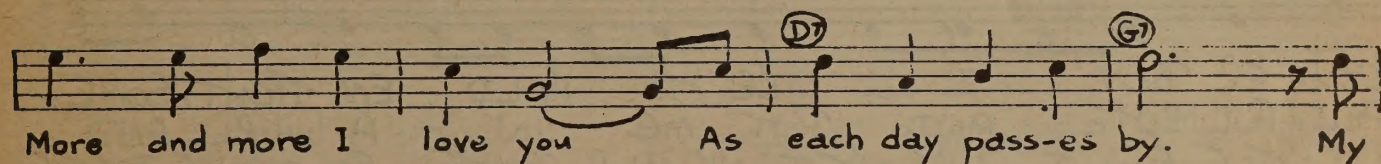
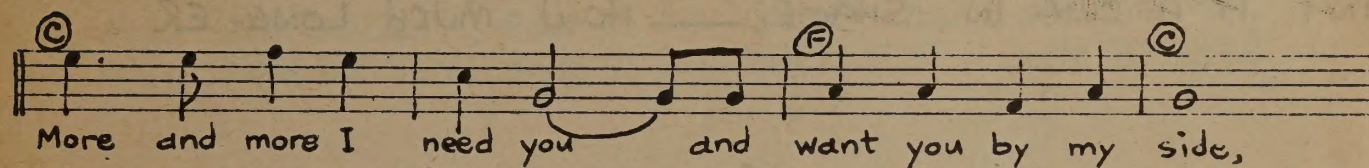
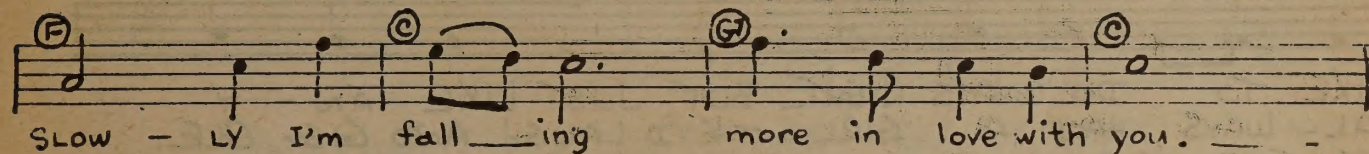
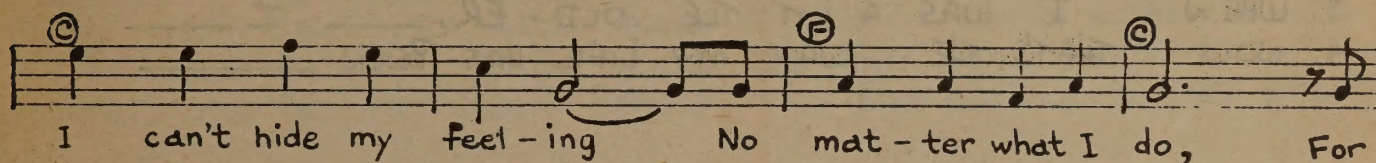
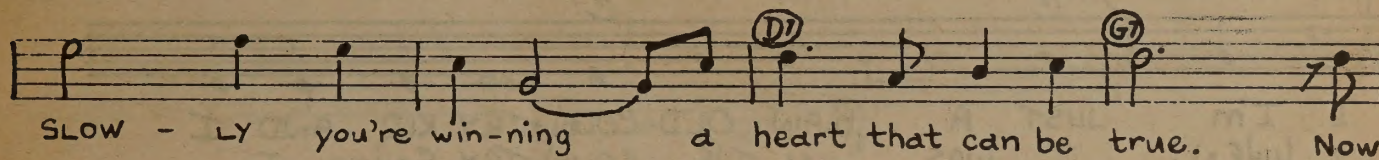
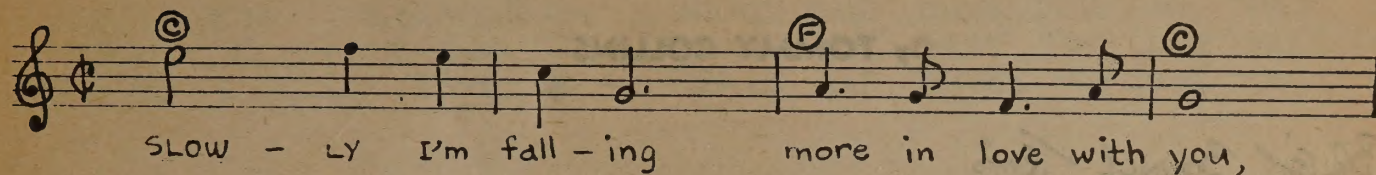
That was in May, 1950, when Carl's life-long dream came true, and he was offered a job over WSM in Nashville. He came to WSM as a single and worked early-morning programs with a pick-up band until he formed his own unit, the "Tune-Smiths." With Johnny Sibert, Sammy Pruitt, Junior Huskey and James Smith, Carl soon won a large following and became firmly entrenched at the station. On May 27, 1950, he made his first appearance on the Grand Ole Opry.

Besides starring on the Opry, Carl Smith is one of Columbia Records' top-selling Country-Western artists. Among his outstanding platters are "Trade Mark," "Hey Joe," "Darlin' Am I The One," "This Orchid Means Goodbye," "Satisfaction Guaranteed" and "Back Up Buddy," which is currently among the nation's favorites.

Carl is happily married to cute June Carter (of the Carter Sisters), and the couple resides on a 15-acre ranch just outside of Nashville. His Number one pastime is his horse, "Little Bit," whom he broke in himself, while he also experiments some with calf-raising. Carl enjoys writing songs, has a record collection of over 1,000 platters—and, believe it or not, is crazy about reading mystery stories! His favorite eating is beans and potatoes, and he handles the cooking chores with ease when June is on the road.

Slowly

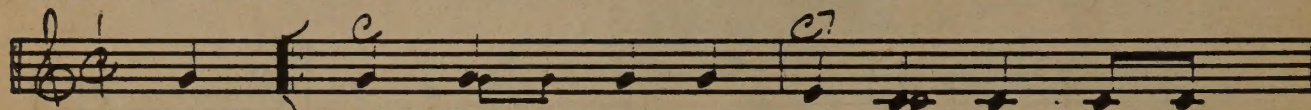
Words & Music by
TOMMY HILL & WEBB PIERCE



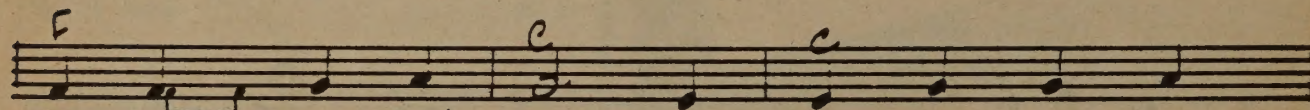
YOU BETTER NOT DO THAT

By TOMMY COLLINS

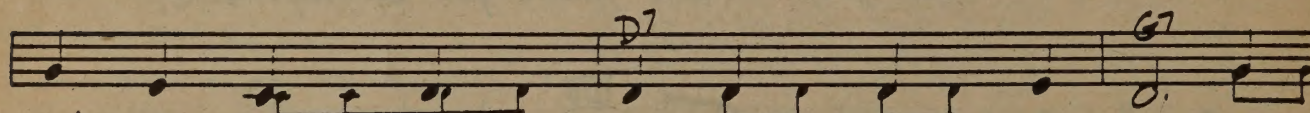
BRIGHT BOUNCE Tempo



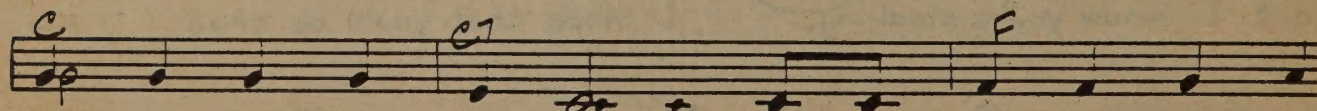
1. I'm JUST A PLAIN OLD COUN-TRY KID AND I
2. WHEN I WAS IN THE COUN-TRY SCHOOL, I _____
3. WHEN I WAS A LIT-TLE OLD-ER, _____ I _____
4. NOW THAT'S THE WAY MY LIFE HAS BEEN _____



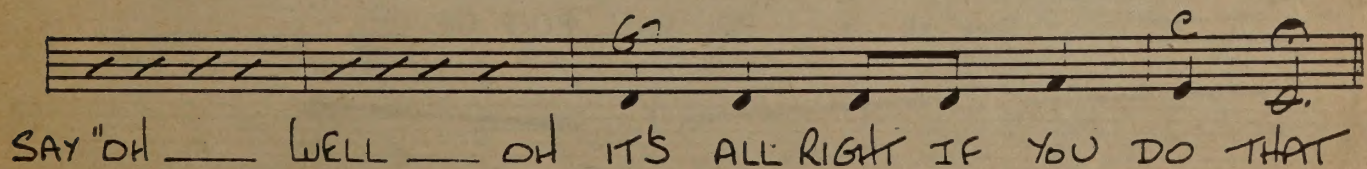
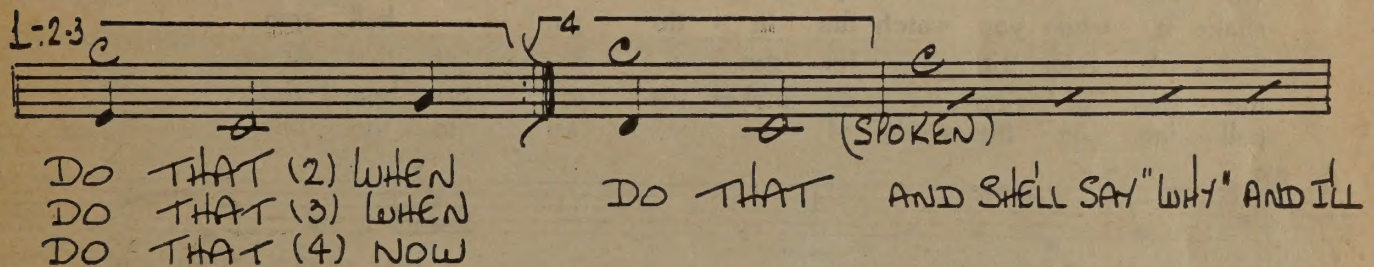
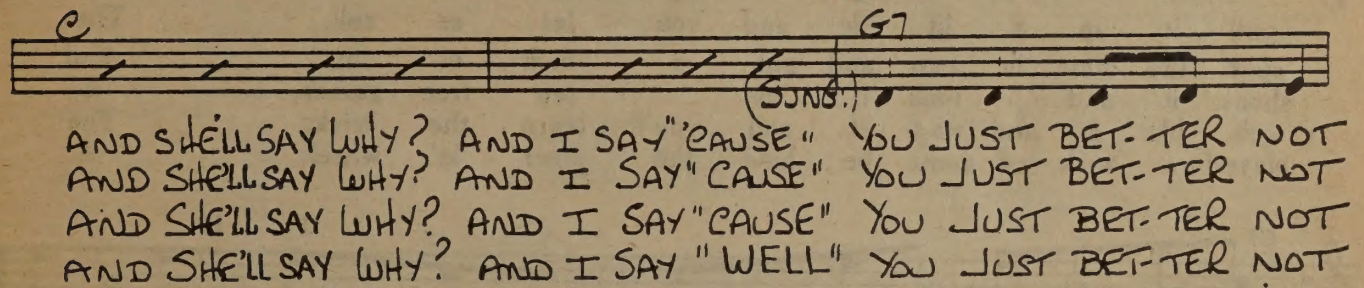
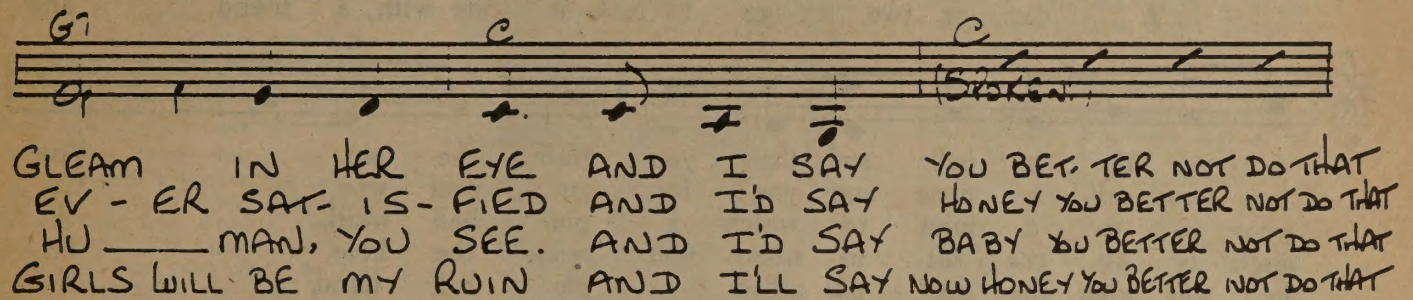
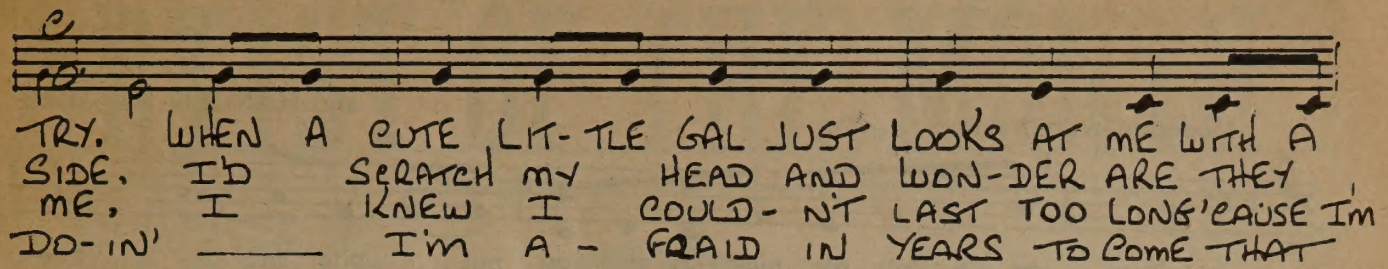
LIKE TO DO WHAT'S RIGHT, BUT JUST LIKE AN- Y
AL- WAYS HAD A GIRL - THEY'D LAUGH AND GIG- GLE
WENT TO THE COUN-TRY DANCE I WENT TO HAVE A
AIN'T IT A CRY- IN SHAME, _____ HOW MUCH LONG-ER



OTH- ER BOY _____ I _____ LIKE TO HOLD 'EM TIGHT, SOME-
AW- FUL CUTE AND PUT ME IN A WHIRL, AND
LIT- TLE FUN I WAS- N'T THINK IN A- BOUT _____ RO- MANCE, BUT THE
CAN I LAST IF I KEEP PLAY- IN' A GAME. SOME-



TIMES, I GOT RE- SIST- ANCE BUT NO MAT- TER HOW I
EV- 'RY DAY AT RE- CESS TIME THEY'D _____ FOL- LOW ME OUT
DIM _____ LIGHTS JUST LURED THEM ON AND THEY'D SNUG- GLE UP TO
TIMES I DON'T KNOW WHO I AM DON'T _____ THEY KNOW WHAT THEY'RE



PINBALL BOOGIE

Words and Music by
BO SESSOMS
and HAROLD HASSLER

Moderato with bounce

You get a cou - ple nick - els and you put one in, You
Now if you're weak and hun - gry and you got no dough, Just
One night I had a chance to date a love - ly girl, I
It's kin - da fac - in - a - tin' just to watch it roll, and
A day or two a - go I took a ride with a friend, and

le - ver up a ball and then you grab the pin, You
beg your - self a dime and you'll for - get your woe, Go
went in - to a joint to watch a pin ball whirl, I
migh - ty ag - gra - vat - in' when you miss the hole, So
he was what the peo - ple called a pin ball fiend, He

pull it up a lit - tle and you let 'er roll, The
split the dime in two and put a nick - el in, And
shook it and I took it for ten free games, It
wob - ble it and wag it and you'll learn the trick, The
played a wick - ed game be - hind the steer - in' wheel, A

rhy - thm of your bo - dy keeps it un - der con - trol, You do the
shake it while you watch the lit - tle pin ball spin,
was - n't long 'til I for - got a - bo - ut that dame,
mo - tion of your bo - dy makes the sc - ore board tick,
pull - ing on the choke of his au - to - mo - bile,

PIN BALL BOO - GIE PIN BALL BOO - GIE

They call it PIN BALL BOO - GIE You

rat - tle it and shake it 'til it gets in the hole.

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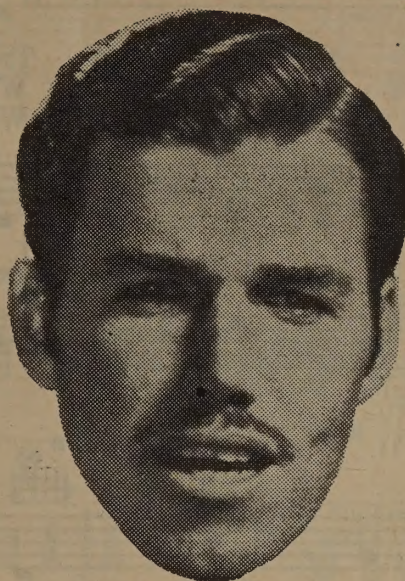
ARTIST OF THE MONTH

Slim Whitman was born Ottis Dewey Whitman, Jr., in Tampa, Florida, on January 20, 1924. He is one of five children (2 brothers and 2 sisters). The elders of this close-knit and happy family, Mr. and Mrs. Ottis D. Whitman, Sr., still make their home in Tampa. Slim attended elementary and high school in Tampa and was very active in sports. After high school, he went to work in a Tampa shipyard as a ship-fitter, but World War II had started, and in the early part of 1943 he joined the Navy to see the world.

Aboard ship, Slim found an old guitar, strummed it backwards (as he had always been left-handed) and started playing and singing for his own amusement. His talent didn't go unnoticed for long, and soon he was appearing regularly on the ship's weekly recreational show, known as "Happy Hours." But it has always amused people to know that because of Slim's athletic ability he was alternated on the shows as a boxer one week and a singer the following week. Even now on his personal appearances, an old Navy pal will come up on the stage and recall how he used to listen to Slim sing aboard ship.

After being honorably discharged in 1945, Slim returned to his shipyard in Tampa and began playing baseball with the yard team. His ability as a pitcher was recognized by a team in the Orange Belt Baseball League, and overnight he became a professional baseball player.

Playing baseball made Slim very happy, yet he couldn't quite make up his mind whether to make his career



Slim Whitman

baseball or singing. But finally, after a lot of encouragement from his close friends, Slim gave up active baseball in 1948 and began singing on WDAE in Tampa, later moving to WHBO and WFAL. Then in September of 1949, he joined the Mutual Network for a series of programs with a group of swell fellows from down Texas way, the "Light Crust Doughboys." After this series, Slim moved to Shreveport, Louisiana, to join the "Louisiana Hayride," which originates there at station KWKH. He feels that a lot of credit for his success should go to the influence of the "Louisiana Hayride" and the support of all their wonderful listeners. He often mentions the disc jockeys around the country and in Canada, too, who have helped him get started.

Slim's first chance to record his songs was by way of an RCA Victor contract back in the first days of the "Louisiana Hayride." Then, early in 1952, Slim moved over to the Imperial Recording Company, where he made his first major hit record, "Love Song Of The Waterfall." Since that time, Slim has had many hits, including "Banada Waltz," "Amateur In Love," "Keep It A Secret," "All That I'm Asking Is Sympathy," and, of course, "Indian Love Call," which strangely enough had been Slim's favorite song since he had been 8 years old, and came not only to be a big hit in the Western field, but also in the top ten records in the popular field at the same time. Right now he has two top-running discs on the hit charts in "Secret Love" and "Rose Marie."



Slim accepts a gold record of "Indian Love Call," after his waxing of the tune went over the one-million mark in sales. Left to right are: Imperial Records' Lew Chudd, Slim, Manager O. K. Makela, Horace Logan of KWKH, Shreveport, La.

SPARKLING BLUE EYES

(Sparkling Brown Eyes)

By BILLY COX

Moderato

There's a ram - shack - le
When the whip-poor-wills
When it's har - vest

shack — In old Car - o - line, — That's call - ing me back, —
call, — From the hill far a - way, — I would sing love songs, —
time, — In old Car - o - line, — I'll be drift - ing back, —

— To that gal of mine, — Those dear blue eyes, — I long to see, —
— And she would say: — "My love for you — Will nev - er die," —
— To that gal of mine, — I'll spend my days — With the girl I love, —

Guitar diagrams: G, C, G, D7, G, C

* Diagrams for Guitar. Symbols for Ukulele and Banjo:

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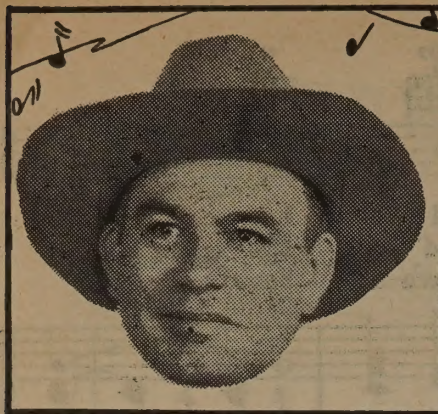
The girl of my dreams, She will al-ways be.
But I bid "Fare - well," With a sad "Good - bye."
By the help of one, Up in Heav'n a - bove.

REFRAIN

Those dear blue eyes, That spar-kle with love, Sent down to me,
brown

From Heav-en a - bove, If I had wings, Like a beau-ti-ful dove,

I'd fly to the arms, Of the one I love. Those dear blue love.
brown



WHEN THE

By Bobby Gregory

Most of the old songs were written about—real-life characters and the brave deeds they did when the West was young, wild and wooley. Those who lived the longest were the ones who were fast on the draw with their old six-shooters.

Take, for instance, Wild Bill Hickok, who as a boy earned his living by killing wolves for a bounty around La Salle County, Illinois. He was born one year after Davey Crockett, and his idol was the famous Kit Carson, who later praised Wild Bill for his nerve and fearlessness. When Bill was 20 years old, Simpson's Wagon Train was passing through Illinois, and an 11-year-old boy was being kicked around and mistreated by one of the rough-necks with the wagon train. So, Wild Bill, seeing the unfairness of the treatment, came to the boy's aid, and after a rough-and-tumble, knock-down and drag-'em-out fight, which lasted for over an hour, Wild Bill came out the victor. The fight started on the towpath of the Illinois Canal and wound up in the Canal itself, with the roughneck being nearly drowned. The 11-year-old boy who was being mistreated was Will Cody, in later years to be known as Buffalo Bill. From there on, Wild Bill was Will Cody's idol and friend.

Wild Bill is even better known for his shooting; for he outshot the best of them. Bill once told George Nichols, "I allars shot well. I come ter be perfeck in the mountains by shooting at a dime fer a target. We used ter bet four bits a shot at who could knock the dime out of the crotch of a tree, and I won many a half dollar that way." Although he was a gun fighter, Bill always played fair and gave the other fellow a chance. The six-shooter was the law of the land in those days, and a man had to shoot fast or be killed himself.

Wild Bill's almost daily practice kept him in shape, and when it came to shooting it out with badmen, Bill was cool as a cucumber and knew just what he could do. Timing his shots perfectly, he brought down badmen like Bat Masterson, Wyatt Earp and others, whom the whole county was afraid of. He shot them down as if they were sitting ducks. Wild Bill used to say to his pals, "When you get into a row, be sure and don't shoot too quick. Take aim and be sure of your shots, as if you were hunting wolves. The trouble with most fellers is they shoot before they think, waste their shots, then get plugged themselves. I never killed a man by starting the rumpus first, but after I had about seven notches in my gun, the badmen used to make bets as to who could shoot the fastest—and, of course, I had to defend my honor."

"The only time Wild Bill was out-

shot was when he was killed by a cowardly assassin by the name of Jack McCall. Bill had a premonition that he would be killed in a cowardly way, for he often told his friends, "Something tells me that my time is up, but where it is coming from I do not know. For I cannot think of one living enemy who would wish to kill me."

That same afternoon Wild Bill was playing cards with some friends in a saloon. He was facing the front door, but the back door was open, and a stranger named Jack McCall walked in the back door, pulled his 45-calibre Colt and shot Wild Bill through the back of the head, without giving him a chance to pull his gun. Wild Bill had killed 37 men in fair gun fights, and had this fight been fair, Jack McCall would probably have been No. 38 on the list.

Wild Bill had a song written about him by his good friend Colorado Charlie Utter, which goes as follows:

BURIAL OF WILD BILL

Under the sod in the prairie land
We have laid him down to rest,
With many a tear from the sad
rough throng
And the friends he loved the best.
And many a heartfelt sigh was heard,
As over the sward we trod,
And many an eye was filled with
tears,
As we covered him with the sod.

Under the sod in the prairie land
We have laid the good and true,
An honest heart and a noble scout
Has bade us a last adieu,
No more his silvery voice will ring,
His spirit has gone to God.
Around his faults let charity cling,
While we cover him with the sod.

Under the sod in the land of gold,
We have laid the fearless Bill,
We called him wild, yet a child
Could bend his iron will.
With generous heart he freely gave
To poorly clad unshod,
Think of it, pards, of his noble traits,
While you cover him with the sod.

Under the sod in Deadwood Gulch
You have laid his last remains.
No more his manly form will hail
The Red Man on the plains,
And, Charlie, may heaven bless you,
You gave him a "bully good send."
Bill was a friend to you, pard,
And you were his last best friend.

You buried him 'neath the old pine
tree
In that little world of ours,
His trusty rifle by his side,
His grave all strewn with flowers,
His manly form in sweet repose,

That lovely silken hair.

I tell you, pard, it was a sight,
That face so white and fair.

Another famous character of the Southwest was Billy the Kid, one of the fastest-shooting outlaws along the Mexican border. Billy used to do a lot of practising around the ranch. The whole side of the barn was peppered with bullet holes, where he would chalk up a figure and then shoot at it as he walked by. He would often throw an old hat up into the air and shoot at it as it was falling—often hitting it four times out of six shots before it touched the ground.

At this time Billy was only 18 years old, but he hated to be bossed and pushed around, and he didn't like the big cattle owners who had grabbed up all of the best of the grazing land in New Mexico. He felt sorry for the poor folks who had practically nothing, although living in a land where cattle and wealth were plentiful, so he often helped himself to the rich folks' wealth and gave it to the poor and helpless. Anyone who got in his way was shot down like a running jack rabbit. The poor people loved him; for he was kind to them and helped them in many ways.

Billy had a lot of true and loyal followers. During a fight in Lincoln Country, New Mexico, he had 63 men in his gang. The Kid seemed to live a charmed life; for in one battle, over one-hundred bullets were fired at him without one of them touching him. Although he was only 21 years old, he had killed twenty-one men, not counting Indians, during his 6 years of outlawry. But Billy was finally killed by a bullet from the gun of Sheriff Pat Garrett's pistol after a long and bloody fight.

Like many of the other badmen of the West, Billy the Kid also had a song written about him:

SONG OF BILLY THE KID

I'll sing you a true song of Billy the Kid,
I'll sing of the desperate deeds that he did
Way out in New Mexico long, long ago,
When a man's only chance was his own forty-four.
When Billy the Kid was a very young lad,
In old Silver City he went to the bad,
Way out in the West with a gun in his hand,
At the age of twelve years he killed his first man.
Fair Mexican maidens play guitars and sing



WEST WAS YOUNG

A song about Billy, their boy bandit king,
How 'ere his young manhood had reached its sad end,
He'd a notch on his pistol for twenty-one men.

'Twas on the same night when poor Billy died
He said to his friends, "I am not satisfied"
There are twenty-one men I have put bullets through,
And Sheriff Pat Garrett must make twenty-two.

Now, this is how Billy the Kid met his fate,
The bright moon was shining, the hour was late.
Shot down by Pat Garrett, who once was his friend,
The young outlaw's life now has come to its end.

There's many a man with a face fine and fair,
Who starts out in life with a chance to be square,
But just like poor Billy he wanders astray
And loses his life in the very same way.

Then there was the famous Jesse James. I guess the whole world has heard about Jesse James and the poor widow. When Jesse stopped by the widow's home to ask for a meal, the woman scraped together whatever she had in the house and made a meal for him. And while Jesse was eating, the widow was telling him about how cruel the land-owners were; for there was a mortgage on her home for \$1,400, which was overdue, and they were coming that day to put her out of her home. The man that held the mortgage was a hard-hearted old miser and would put her out without listening to reason.

When Jesse had finished his meal, he pulled out a sack and counted out \$1,400 on the table, saying, "Here lady, you won't have to lose your home after all." The widow, amazed, said, "But sir, I will never be able to pay back this loan." And Jesse looked up at the widow, saying, "It's no loan, lady, it's a gift." The widow said she couldn't believe that it was anything but a dream, but Jesse assured her it was no dream and that the cash was all hers.

Then he sat down and wrote out a legal-type form of receipt for paying the mortgage on the home. Then he had the widow copy the receipt in her own handwriting, and he put his copy in his pocket. He told the widow when she paid the mortgage to have the owner sign the receipt in ink when she gave him the \$1,400.

When the owner came, he signed the receipt "Paid In Full," happily put

the money in his pocket and drove off. The widow had her legal receipt and was again the true owner of her home.

But what the widow didn't know was that Jesse James rode down the road and waited for the old miser to come by. Then he stuck up the man, took the \$1,400 back and rode across the hills, whistling a song and feeling happy that he had helped the widow get her home back.

Although Jesse was a bandit, he was looked upon by many as a great hero. He also had a song written about him, which is often heard on radio and records:

THE BALLAD OF JESSE JAMES

Jesse James was a lad who killed many a man

He robbed the Glendale train
He stole from the rich
And he gave to the poor
He'd a hand and a heart and a brain.

(Chorus)
Jesse had a wife to mourn for his life
Three children, they were brave
But that dirty little coward
That shot Mister Howard
Has laid Jesse James in his grave.

It was Robert Ford, that dirty little coward
I wonder how he does feel
For he ate of Jesse's bread
And he slept in Jesse's bed
Then he laid Jesse James in his grave.

Jesse was a man, a friend to the poor
He'd never see a man suffer pain
He robbed the Chicago Bank
And stopped the Glendale train.

It was on a Wednesday night,
The moon was shining bright,
He robbed the Glendale train
All the people they did say for many miles away
It was robbed by Frank and Jesse James.

It was on a Saturday night, Jesse was at home,
Talking to his family brave.
Robert Ford came along,
Like a thief in the night,
And laid Jesse James in his grave.

The people held their breath,
When they heard of Jesse's death,
And wondered how he ever came to die.

It was one of the gang called little Robert Ford
That shot Jesse James on the sly.

Jesse went to his rest
With his hand on his breast,
The devil will be upon his knee.
He was born one day in the county of Shea
And he came of a solitary race.

This song was made by Billy Gashade,
As soon as the news did arrive.
He said there was no man
With the law in his hand
Could take Jesse James when alive.

Then there was the famous outlaw called Sam Bass. When you are down Texas way, you will see many reminders that Sam Bass had been there, cleaned out the town and left as fast as he appeared. He often outsmarted the Texas Rangers—even out-rod them and did plenty of damage before they could catch this hard-riding bandit.

In Texas you will see saloons, cafes, hotels and many other businesses carrying the name of Sam Bass. You'll also find a dozen different persons who claim to have the gun that was taken from Sam when he was captured. And you might see an old cowboy hat hanging in a saloon or restaurant, and the owner will swear that his is the original hat that Sam Bass was wearing when he was captured. The same goes for riding spurs, saddles, bridles and saddle bags—all supposed to be the real thing their grandfathers bought after the capture of Sam Bass.

Sam was a fast-riding bandit, and it is said that he could spell out his name with bullets, while shooting at any 6-inch board. After his daring holdups, he would ride until his horse was ready to fall from exhaustion. Then he would buy a new horse along the way and keep riding. He would sleep in caves at night and always kept one jump ahead of the Texas Rangers with his clever tricks.

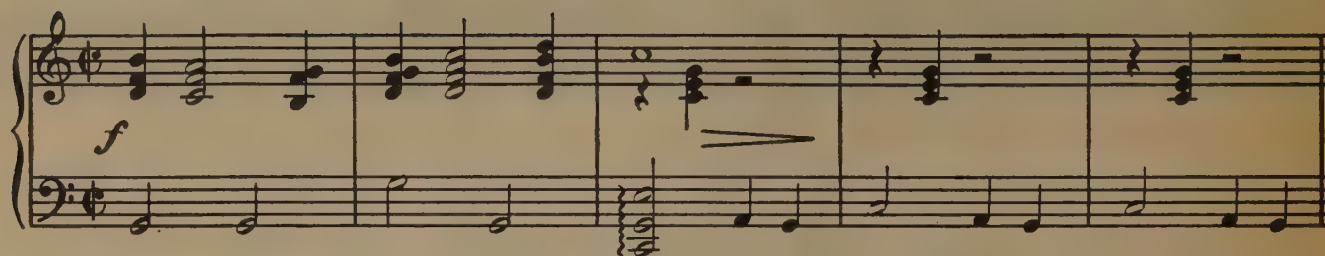
Sam would bribe fellows along his route to say that he was riding South, then he would ride West and throw them off his track. After he would rob a train or hold up a bank, he would bury his treasure in a cave or hollow tree. Then, after the trouble would die down, he would ride back, pick up his treasure, spend it and enjoy himself.

There were many others, like Stack-alee, Quantrell, Juan Murray, Buckskin Joe, Dan Taylor, Bob Stanford, Joe Bowers and others — and each song tells a story about the life and deeds, good or bad, of the characters who lived and died when the West was young and growing. And the ideals for which some of them fought and died makes the West today a safe and happy place to live.

ECHO BONITA

Words and Music by
KENNY DEVINE

Fast Tempo



CHORUS

CHORUS

G+ C Gdim G7

ECH-O BO - NI - TA, I'm sad and blue,

The first line of the chorus features a vocal melody with a slur over 'BO - NI - TA' and a fermata over 'blue'. The piano accompaniment consists of chords and moving lines in both hands.

Gdim G7

My se - ño - ri - ta, is

The second line of the chorus continues the vocal melody with a slur over 'se - ño - ri - ta' and a fermata over 'is'. The piano accompaniment continues with chords and moving lines.

Dm7 G7 C G+ C

lone - ly too. ECH - O BO - NI - TA,

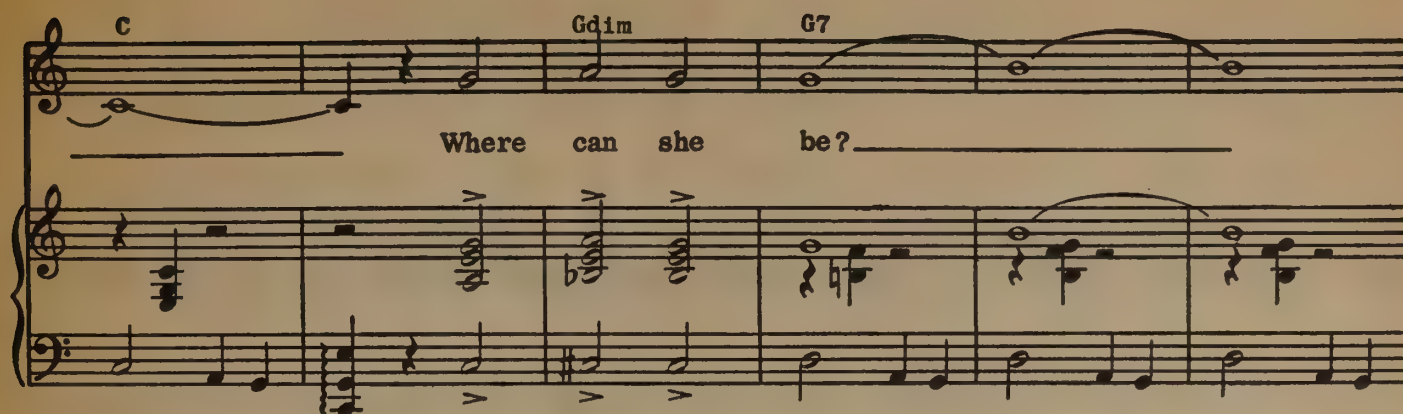
The third line of the chorus concludes the vocal melody with a slur over 'lone - ly too.' and a fermata over 'ECH - O BO - NI - TA'. The piano accompaniment provides harmonic support with chords and moving lines.

Arr. by Lou Halmy

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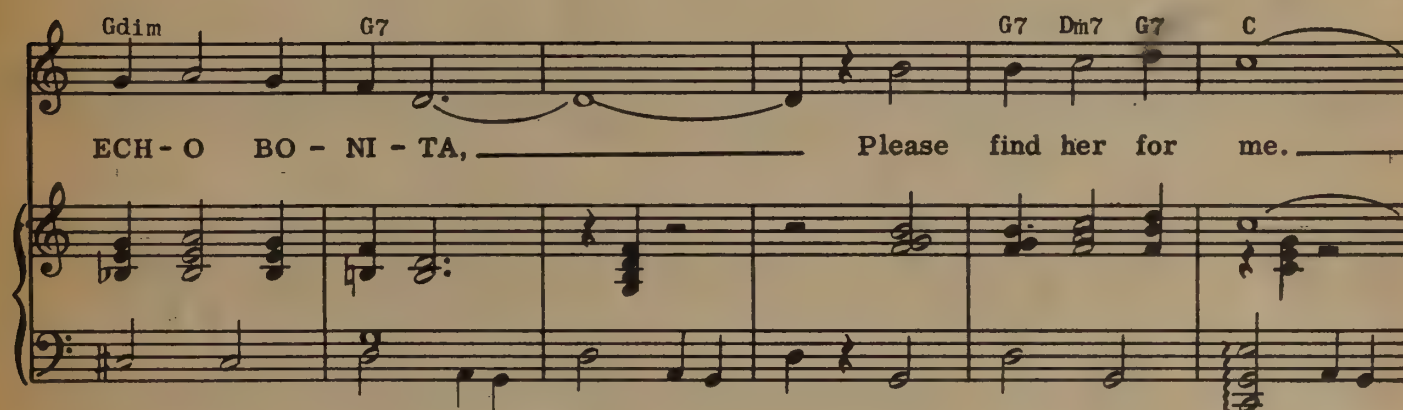
C Gdim G7

Where can she be? _____



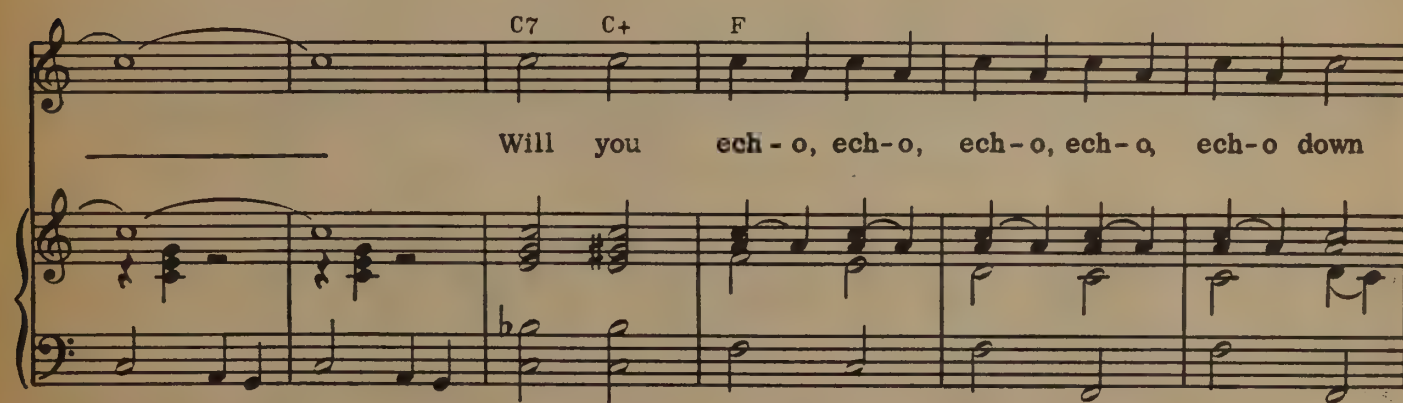
Gdim G7 G7 Dm7 G7 C

ECH - O BO - NI - TA, _____ Please find her for me. _____



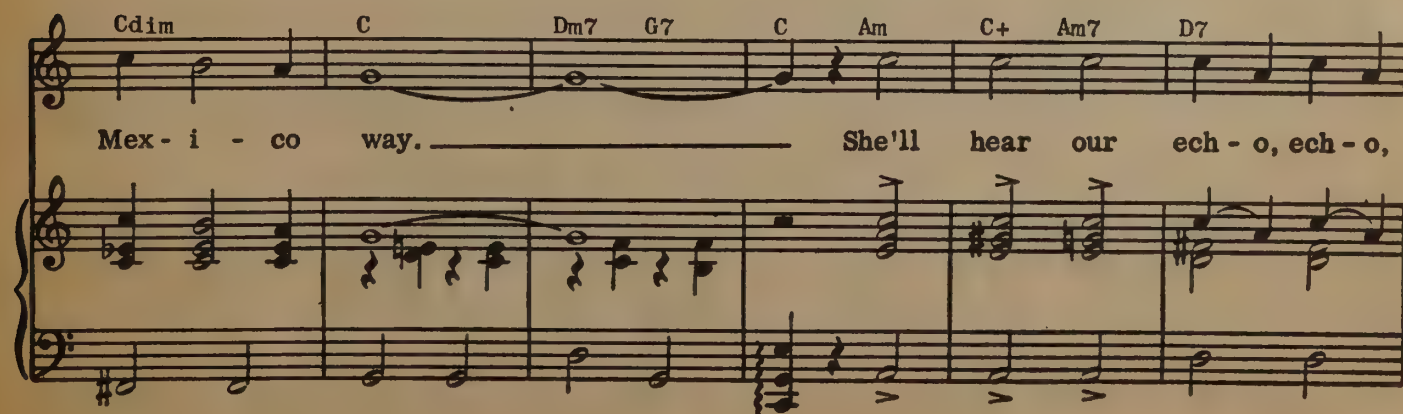
C7 C+ F

Will you ech - o, ech - o, ech - o, ech - o, ech - o down



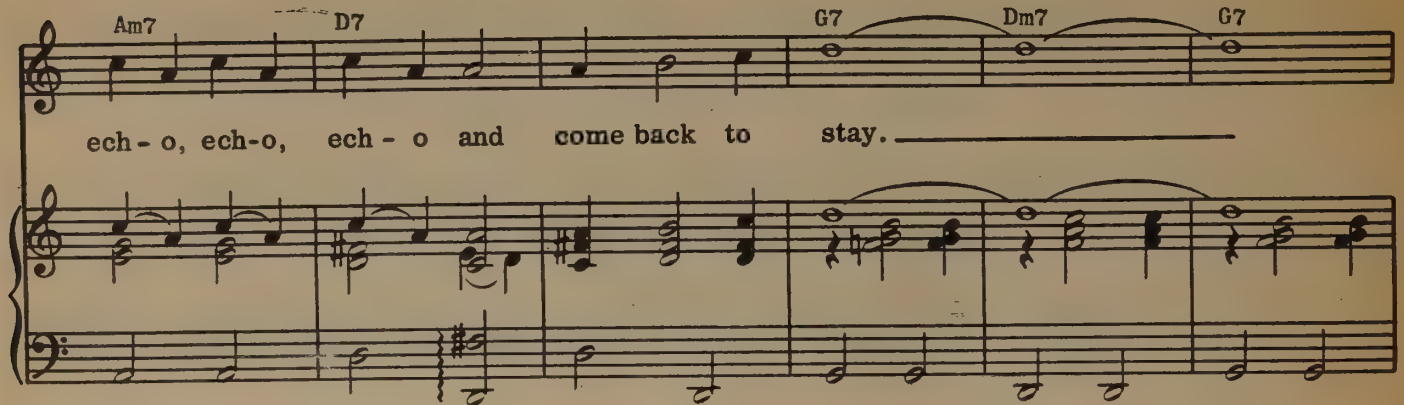
Cdim C Dm7 G7 C Am C+ Am7 D7

Mex - i - co way. _____ She'll hear our ech - o, ech - o,



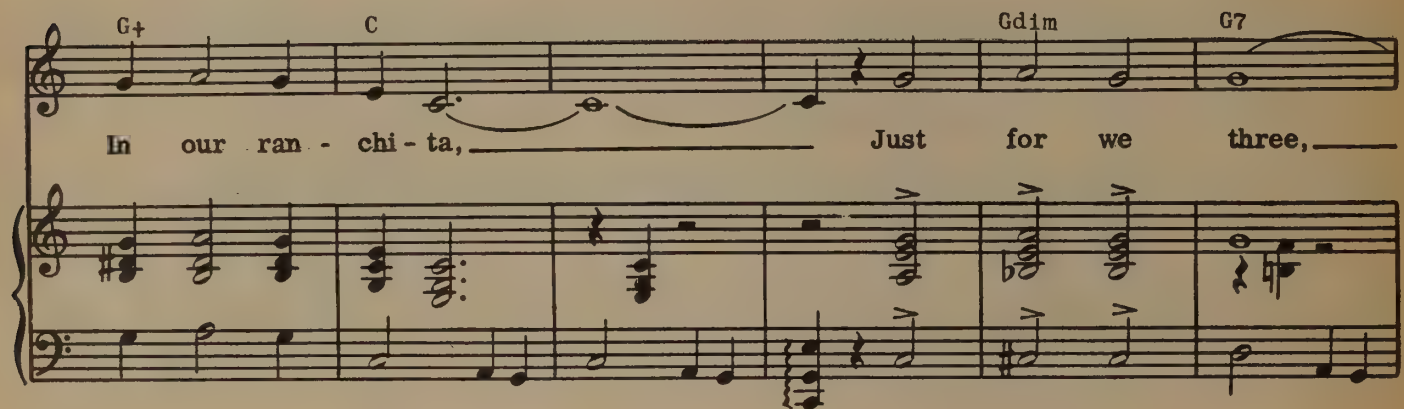
Am7 D7 G7 Dm7 G7

ech - o, ech-o, ech - o and come back to stay. _____



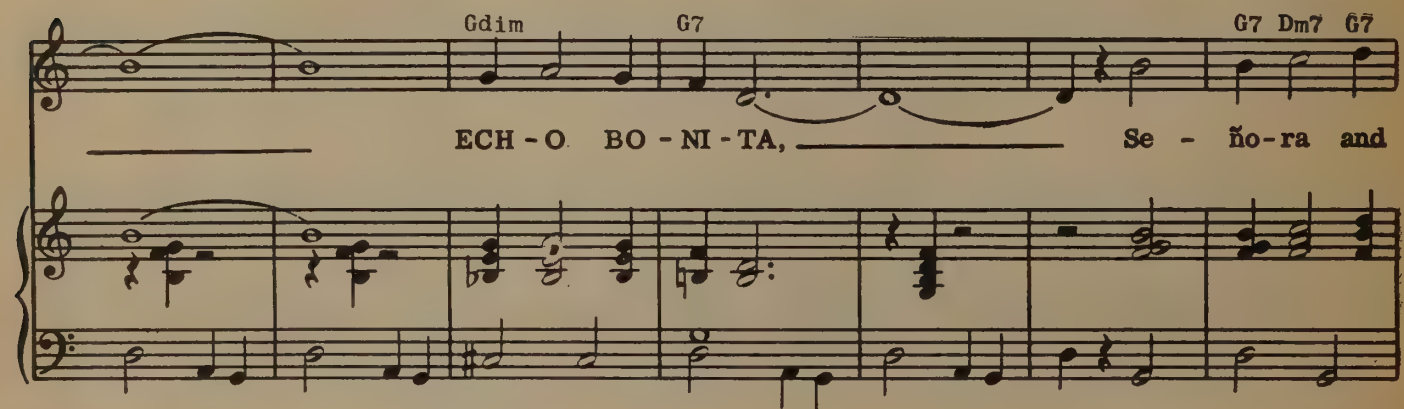
G+ C Gdim G7

In our ran - chi - ta, _____ Just for we three, _____



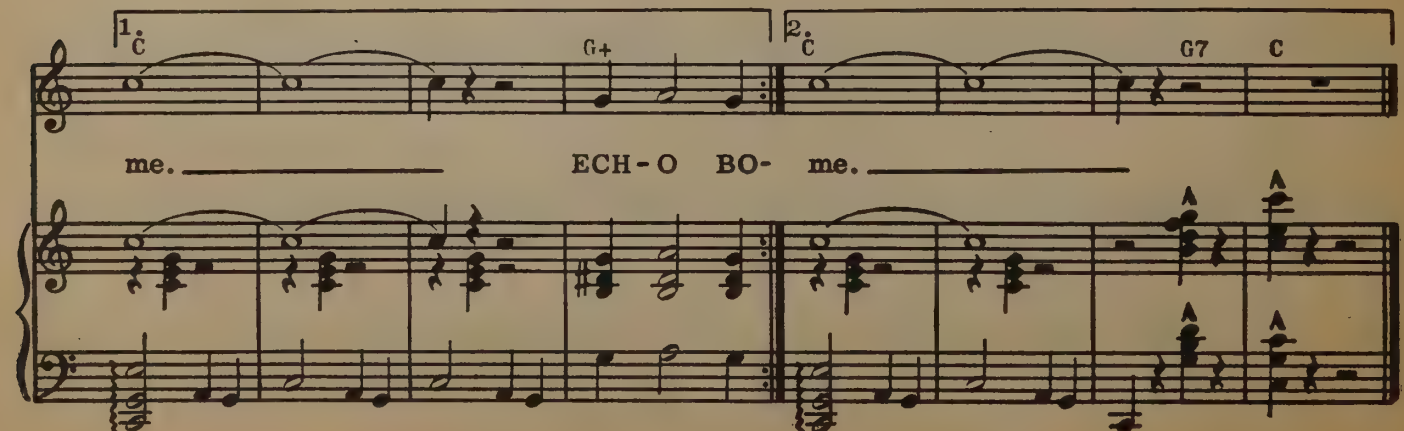
Gdim G7 G7 Dm7 G7

_____ ECH - O BO - NI - TA, _____ Se - ño-ra and



1. C G+ 2. C G7 C

me. _____ ECH - O BO- me. _____



BACK UP BUDDY

By BOUDLEAUX BRYANT

Verses:

1. Big Bud - dy, I've seen you wink - in' your eyes at the
 2. Old Bud - dy, I've seen you mak - in' your play, for the
 3. I'm cra - zy in love and broth - er, that's why I'm a

dol - ly I've got with me. I'll whit - le you down to a
 ba - by - doll on my arm. You'd bet - ter back up, Get
 lit - tle bit jeal - ous too. So back a - way, boy, don't

pu - ni - er size if you don't let her be. She's
 out - a my way, I'd hate to do you harm. I'll
 give her the eye, don't make me mad at you. I

pret - ty and cute as a dol - ly can be, She's
 give you a hint that - 'll help you a lot, Get
 nev - er have been the trou - ble - some kind, but it's a

lov - ing and cud - dy too, But her cud - dle - some charms are
 dol - ly that's all your own. I'd give you most an - y
 nev - er too late to start, And trou - ble is what the

on - ly for me, and not for the likes of you.
 thing that I've got, but leave my gal a lone.
 jok - er will find, that flirts with my sweet - heart.

Chorus:

BACK UP BUD - DY, don't you come an - y clos - er, I

know you want her, but the an - swer is No - sir! So

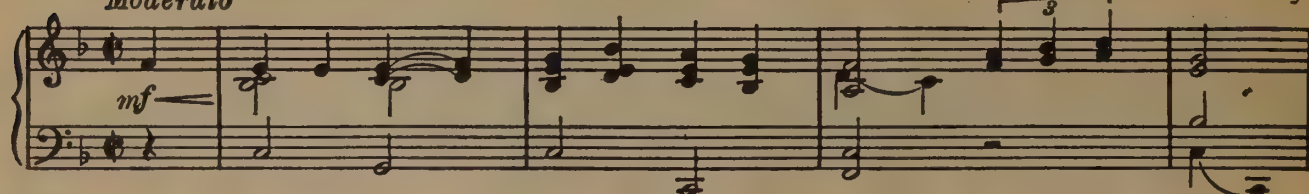
BACK UP BUD - DY, don't you come an - y clos - er, She's

mine, all mine! 2. Old
 3. I'm

I'M A STRANGER IN MY HOME

By
PEE WEE KING
REDD STEWART
and NEAL BURRIS

Moderato



VERSE

1. There's a stran-ger in my home that I've nev-er known be-fore, And I don't know whyshe's
2. Not so ver-y long a-go there were ten-der nights to live, We were hap-py in our

Chords: F, Cdim, Gm7, C7, Gm7

there, she just walked in thru the door. At my ta-ble she sits down with a
home, we had all that life could give. Then one day the quar-rel came, I don't

Chords: C7, F, C7, F, Cdim.

fam-'ly gath-ered 'round, But she's not wel-come, she's a stran-ger in my home. There's no
know who was to blame, I on-ly know that I'M A STRAN-GER IN MY HOME. Can a

Chords: Gm7, C7, Gm7, C7, F, Bb, F, C7

kind-ness shown to her, no one cares how much she's hurt, Af-ter all, she don't be-
wo-man de-scribe a heart that's been bro-ken all a-part, Can she face her chil-dren each

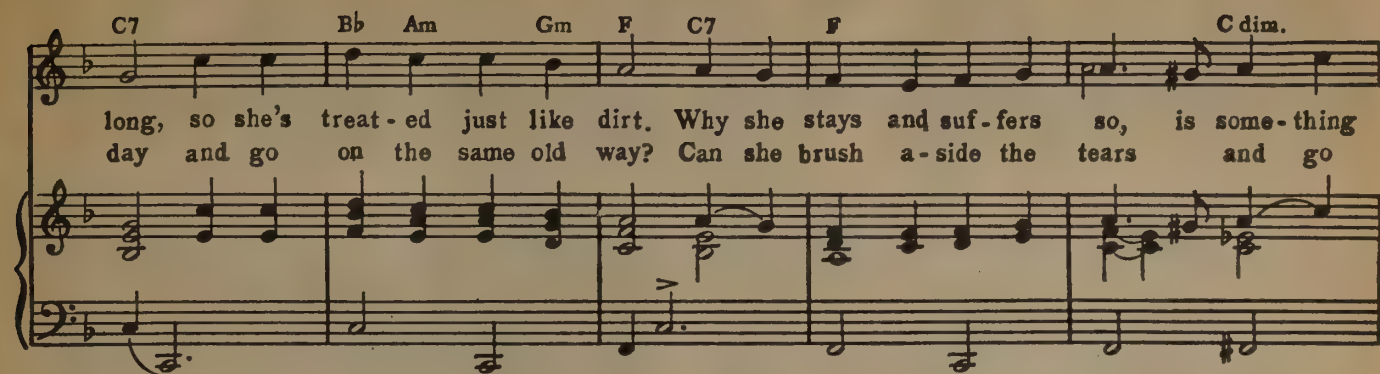
Chords: F, Cdim, Gm7, C7, Gm7, C7, Gm7

Arr. by Lou Hulmy

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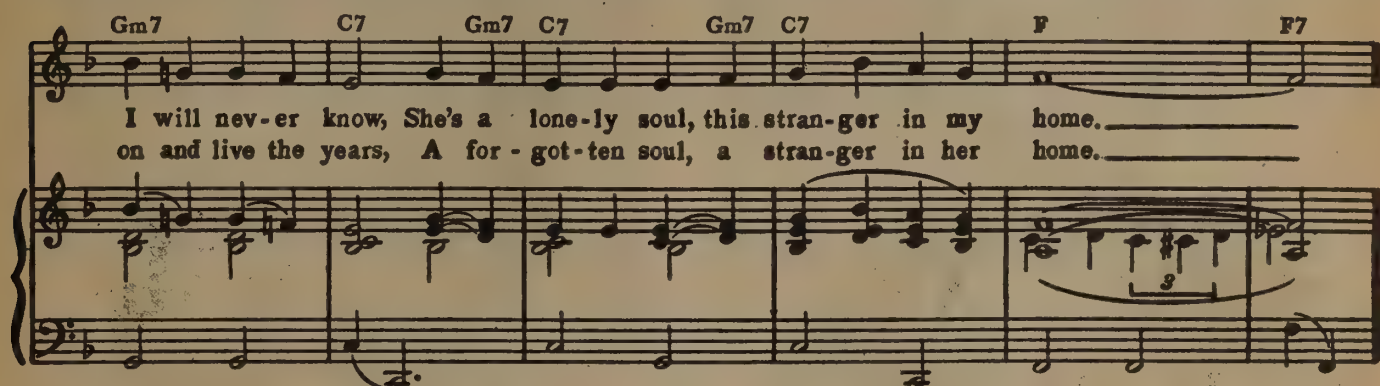
C7 Bb Am Gm F C7 F C dim.

long, so she's treat-ed just like dirt. Why she stays and suf-fers so, is some-thing
day and go on the same old way? Can she brush a-side the tears and go



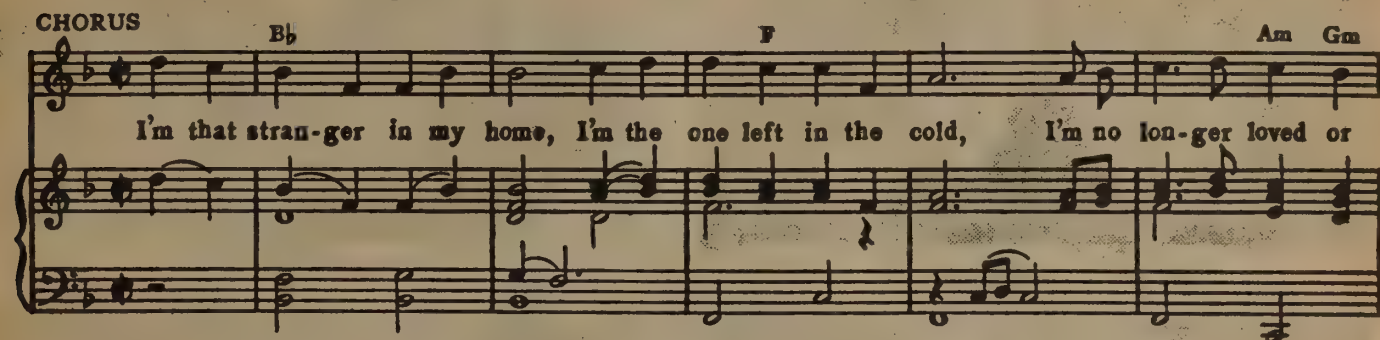
Gm7 C7 Gm7 C7 Gm7 C7 F F7

I will nev-er know, She's a lone-ly soul, this stran-ger in my home.
on and live the years, A for-got-ten soul, a stran-ger in her home.



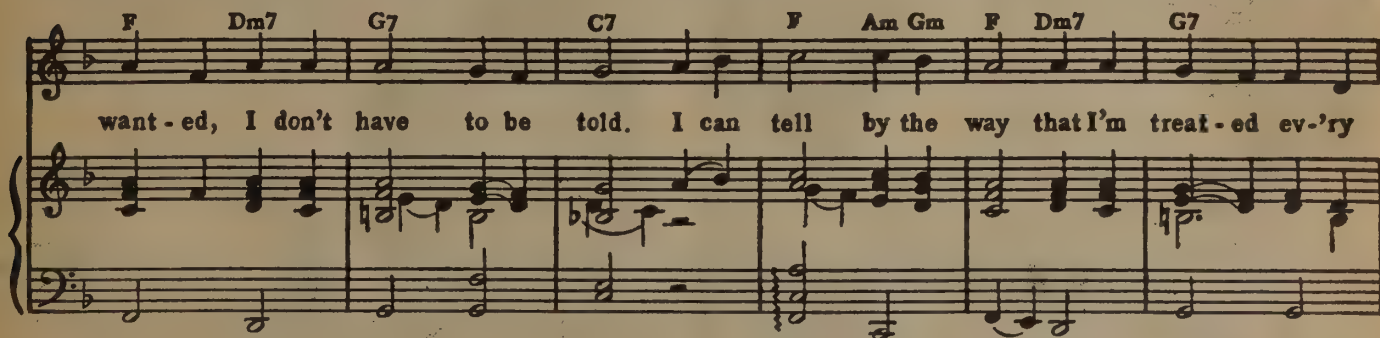
CHORUS Bb F Am Gm

I'm that stran-ger in my home, I'm the one left in the cold, I'm no lon-ger loved or



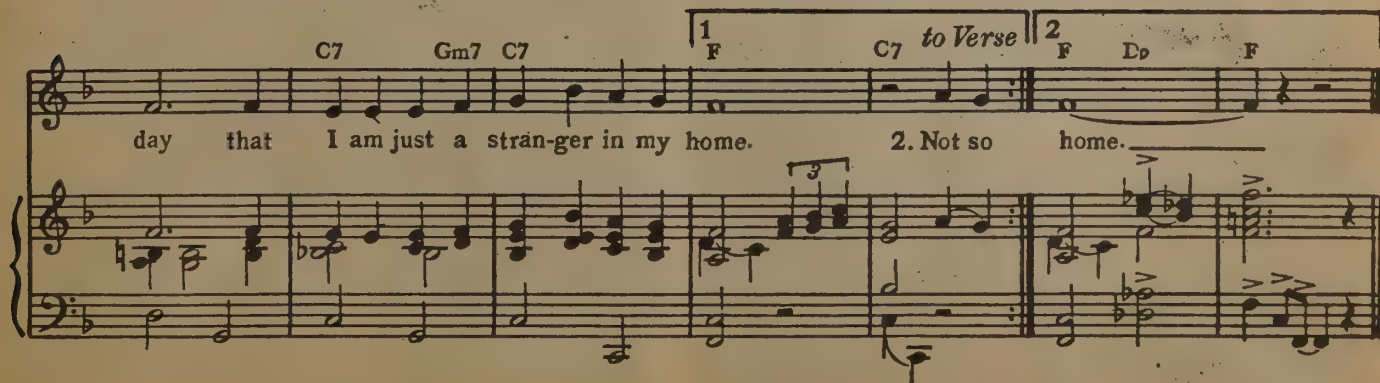
F Dm7 G7 C7 F Am Gm F Dm7 G7

want-ed, I don't have to be told. I can tell by the way that I'm treat-ed ev-'ry



C7 Gm7 C7 1 F C7 to Verse 2 F Dm7 F

day that I am just a stran-ger in my home. 2. Not so home.



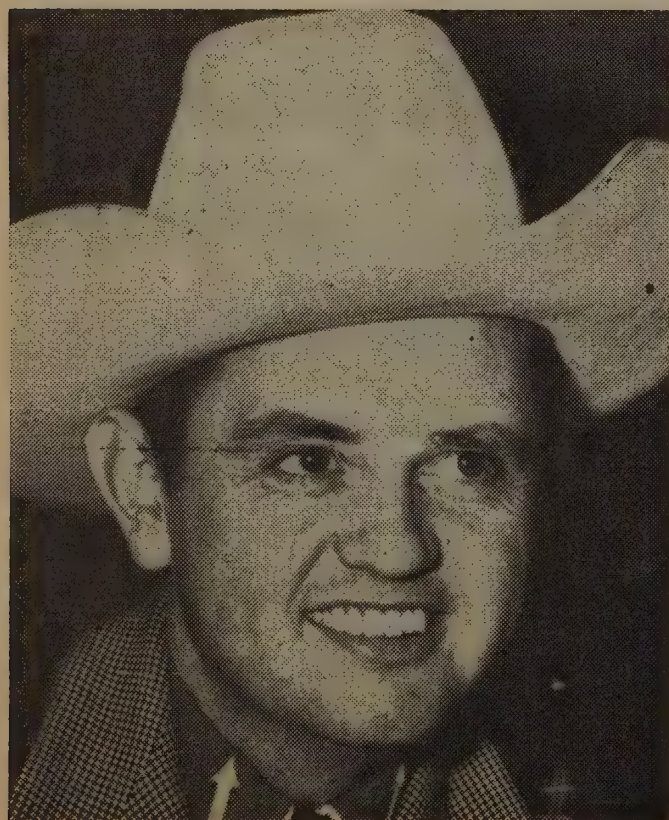
THE STAR-FEST



SKEETS McDONALD



EDDIE HILL



MERLE TRAVIS



WES and MARILYN TUTTLE



HAL "LONE" PINE



BETTY CODY



CLYDE MOODY



CURTIS GORDON



JOYCE MOORE



EDDIE ZACK



WILF CARTER



DEWEY DAVENPORT



DOC WILLIAMS

BREATHLESS LOVE

Words and Music by
ALTA TROXEL and
ROSE MADDOX

Moderately

mf

1. When your let - ter I re - ceived, Oh, I dropped down on my
3. (Un - til I) hold your love - ly charms once a - gain in my

mp - mf

knees, And I thanked the Lord a - bove for your love;
arms, Oh, I'll be dream - ing of the times that used to be;

Here in these pri - son walls might - ty men have I seen
When we'd kiss ah, per - fect bliss oh, these times my love, I've

fall, For the lack of a love like yours to share.
missed, We were clos - er than the rose 3 buds are to the bush.

C *C7* *F* *G7* *C* *C°*

2. When I'd kiss your love - ly lips, 'twas like the bloom - ing of a
 4. Oh, I'm com - ing home to you, I know that you've been lone - ly

mp - mf

rose, — And your eyes would shine with love, — like the dove; — Oh, I could
 too, — And I'll pray each day — that I live, — That Peace on

jump on a cher - ub — and — fly — to you — I'm —
 earth and Free - dom ring — For as long as I re - main — In this

2nd Time ⊕

breath less, breath less, — with love — for you. — Un - til I

D. S. al Fine ♯

life — that I love — on earth with you. —

rit.

⊕



REX ALLEN

Rex Allen — better known as "The Arizona Cowboy" was born in Willcox, Arizona, one Christmas Eve. The Allen family had moved to that state from Texas in 1912, and Allen, Sr., owned a small homestead there. Blond, blue-eyed Rex learned to ride almost before he learned to walk, living the life of a typical ranch hand. Herding and branding cattle took up most of his time, but he always had a burning love for Western music.

When Rex reached his eleventh birthday his dad bought him a guitar and instruction book from a Sears-Rosebuck catalog, and before long the youngster was playing and singing at numerous clubs and benefits throughout the territory. At the age of thirteen, he made his radio debut in Phoenix at the State Catlemen's Convention.

After graduation from high school, Rex became a rodeo performer, often entertaining his companions with his strumming and fine baritone voice. Later on, he became interested in radio and was featured over several small Southwestern stations. The big jump, however, came in 1945, when he was invited to join the WLS (Chicago) National Barn Dance, with which he starred for four years.

While performing on the Barn Dance, Rex met Roy Rogers, who took a liking to the rugged-looking son of the West and recommended him to Republic Pictures. After a great screen test, Rex was signed to star in his own series of westerns for Republic. He scored such a hit in his first film, "Arizona Cowboy" that the title remained with him.

To prove that his initial attempt at the silver screen was no fluke, Rex

followed through with some top performances in "Hills Of Oklahoma," "Redwood Forest Trails," "Silver City Bonanza" and "Thunder In God's Country." In no time flat, he became one of the most popular cowboy personalities ever to appear in movies. More recently Rex has starred in "South Pacific Trail" (with Slim Pickens and Estelita Rodriguez), "Iron Mountain Trail" and "Redwood Forest Trail" (with Jeff Donnell and Carl "Alfalfa" Switzer).

But Rex Allen's radio and motion picture careers are only part of the story. For, the handsome cowboy vocalist is now among Decca Records' most highly-rated recording personalities. He first broke into the wax world with Mercury, for whom he turned out a number of hit disks—"Roving Kind," "Wreck Of The Old John B.," "Sparrow In The Treetop," "Take It Back And Exchange It For A Boy," "Broken Down Merry-Go-Round," "Always You," "Mister And Mississippi," "Lonely Little Robin" and many others.

Upon switching over to the Decca label, Rex really hit his stride with such outstanding waxings as "No One Will Ever Know," "Why, My Darling, Why" and "Crying In The Chapel." The last-named of these recordings sold over 150,000 copies within three weeks after its release and went on to become one of the top Country-Western records of 1953.

The days Rex spent on the National Barn Dance were probably the most significant of his entire life. In addition to his acquaintanceship with Roy Rogers, he became very much attracted to a pretty little girl by the name of Bonnie, who later became his wife.

A Nehawka, Nebraska, native, Mrs. Allen had worked in show business for eight years, appearing over radio stations WNAX, Yankton, South Dakota; KMA, Shenandoah, Iowa; and, of course, WSL, in Chicago. She and her sister were a duet team when she met Rex on the same program and married him a short while later.

The Allens—Rex, Bonnie, Rex Jr. and Curtis—may be described as a typical American family. They live in an early California ranch home on an acre in Encino, California. Fishing and hunting are the preferred sports of the family, while doing things together seem to be the trend. The four Allens always look forward to unplanned outings and unexpected trips together, as Rex has very little time off from his busy schedule. Although Bonnie prepares most of the family meals, Rex takes great pleasure in helping out with the cooking—especially when it comes to Mexican food and barbecued steaks and spare-ribs.

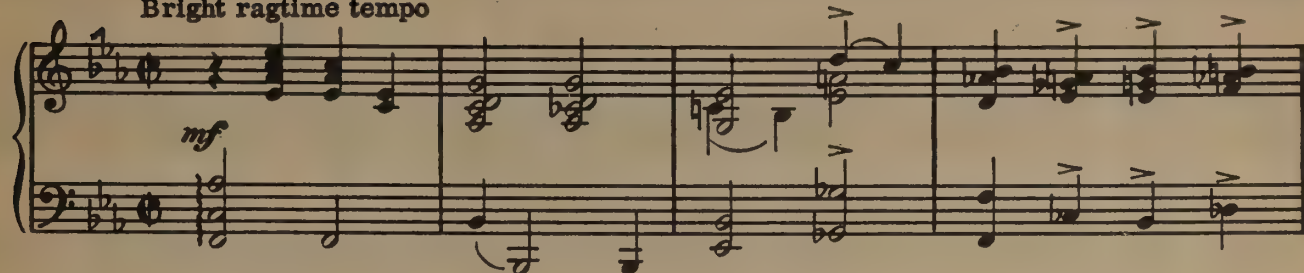
Besides his many other talents, Rex composes a good number of the songs that he records. So far he's had over 300 songs published with ten different publishers. During the course of his entertainment career the broad-shouldered westerner has toured more than forty states of the union, winning thousands of fans with each tour.

Before closing "The Rex Allen Story," a word should be mentioned about Rex's wonderful fan club, which is now in its eighth year. All four of the Allens take an active part in the doings of this fine organization, headed by Wilma Orr. Those who might like to join the Rex Allen Fan Club should write to Wilma at Box 295, Benicia, California.

Why Don't Y' All Go Home?

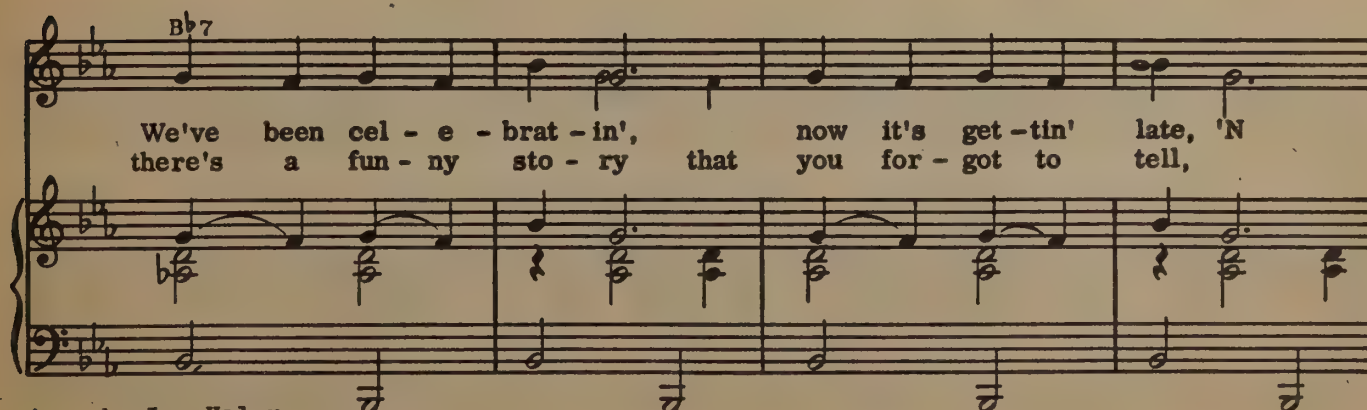
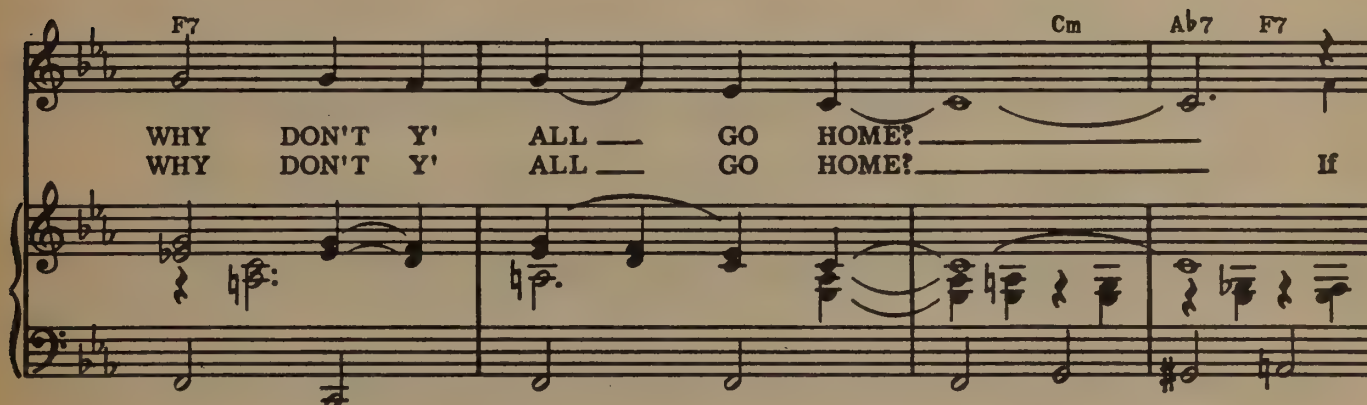
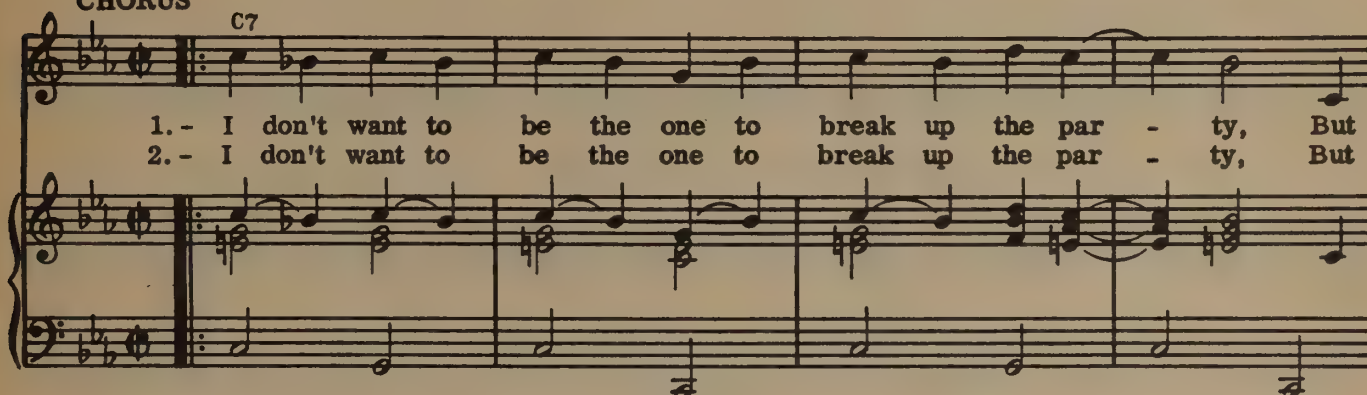
Words and Music by
PEE WEE KING
and REDD STEWART

Bright ragtime tempo



CHORUS

C7



Arr. by Lou Halm

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E \flat B \flat m6 C7 F9 B \flat 7 Fm7 B \flat 7 C \flat 7 E \flat D \flat 7

we just want some time a - lone.
call me on the phone. We

C7

Me and my sweet ma-ma, we said "I do" to - day, Now
thank you for the hap-py re - turns of the day, But

F7

here's your coat and there's your hat, I'm sor - ry you can't stay.
now why don't you hit the road, It's near - ly break of day.

A \flat A \flat m

It's been grand, — Just hav - ing you o - ver. But
Have a heart, — and give us el - bow room, — Or

E♭ B♭m C7 F7 B♭7

me and my ba - by got some things to talk o - ver.
have you for - got — that we're a bride — and groom. —

C7

I don't want to be the one to break up the par - ty, But
I don't want to be the one to break up the par - ty, But

1 Fm7 B♭7 E♭ Cdim B♭7 C♭7 E♭ D♭7 2 Fm7 B♭7

WHY DON'T Y' ALL GO HOME? Why don't y' all go,

Fm7 B♭7 Fm7 B♭7 E♭

Why don't y' all go, WHY DON'T Y' ALL GO •HOME? —

My New Love Affair

Words & Music by
EUGENE REED

It takes a lit-tle heart-ache, It takes a lit-tle
cry-in' It takes a lit-tle long-in' for some - one to
care. — It takes a lit-tle sad-ness, You took a - way my
glad-ness That's why I'm look-in' for A NEW LOVE AF -
FAIR. — If your heart keeps on yearn-in' For a
love that's not re - turn - in' If your dreams have all been
shat-tered And your heart is cold and bare. — Just a
lit - tle af - fec - tion, from some - one who cared. —
That's just what start-ed My new love af - fair. —

THE FOGGY MOUNTAIN TOP

By A.P. Carter

Brightly

Chorus.

If I was on some fog-gy moun-tain top, I'd sail 'way—
out to the west; I'd sail all a- round this ole wide
world To the {girl boy} I love the best.

Verse

1 If I had lis- tened t'wat Ma- ma said, I would not have
2 You caused me to weep, You caused me to mourn, You caused me to
3 Oh, when you see that two- faced blonde, There's some- thin'
4 Oh, when you come to court me, Put on your

been here to- day; Wish- ing for things I'll nev- er
leave my home; Oh, that lone- some pine and these good old
you can tell er; She need not fool her time a-
ha- vy blue; That long tail "roust- a- bout" you

have and weep- ing my sweet life a- way. If
times, I'm on my way back home. If
way a- don't try in to steal my teller. If
wear don't do a thing for you. If

I was on some fog-gy moun-tain top, I'd sail 'way
out to the west; I'd sail all a- round this ole wide
world To the {girl boy} I love the best.

2. You
3. Oh,
4. Oh,

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The Best Man Must Smile

Words and Music by
JOE McCRACKEN

Waltz Moderato With Feeling

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Waltz Moderato With Feeling'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamics like *mf* and *rit.* indicated. The vocal part enters with the lyrics: 'The chap-el was crowd-ed and ev-'ry-one there said they nev-er saw a more well suit-ed pair. And though it's the cus-tom, it seemed so un - fair, They say that THE BEST MAN MUST SMILE. — I car-ried the ring that he'. The score includes various musical notations such as treble and bass clefs, notes, rests, and bar lines. Chord symbols are placed above the vocal line: Eb, Bb7, Abm, Bb7, Eb, Fdim Eb7, Ab, Fm7, Bb7, and Eb. The piano part includes chord symbols like Bb7, Eb, and Fm7. The score concludes with a final piano chord.

CHORUS E_b $Bb7$ Abm

The chap-el was crowd-ed and ev-'ry-one there said they nev-er saw a more

$Bb7$ E_b $Fdim Eb7$ Ab $Fm7$

well suit-ed pair. And though it's the cus-tom, it seemed so un - fair, They

$Bb7$ E_b

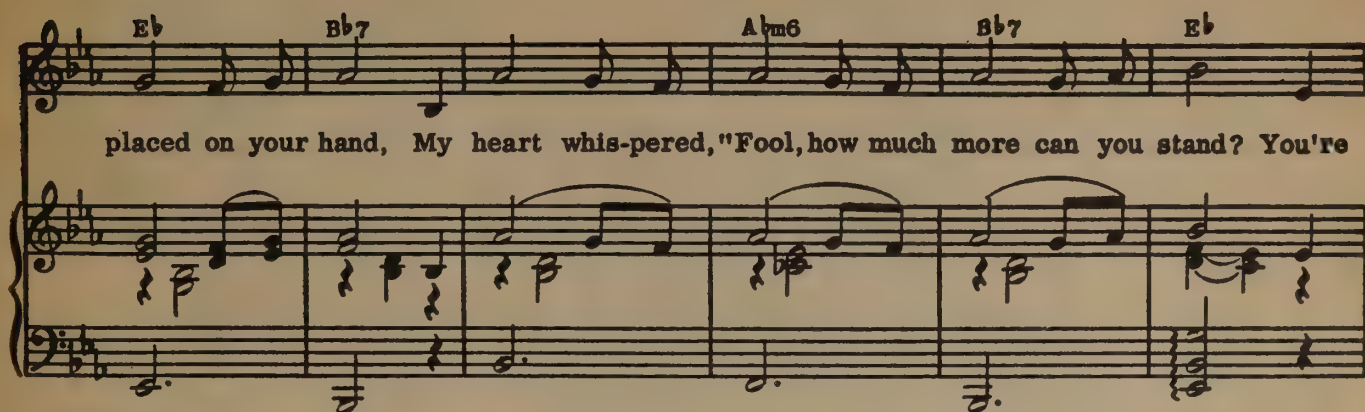
say that THE BEST MAN MUST SMILE. — I car-ried the ring that he

Arr. by Lou Halmy

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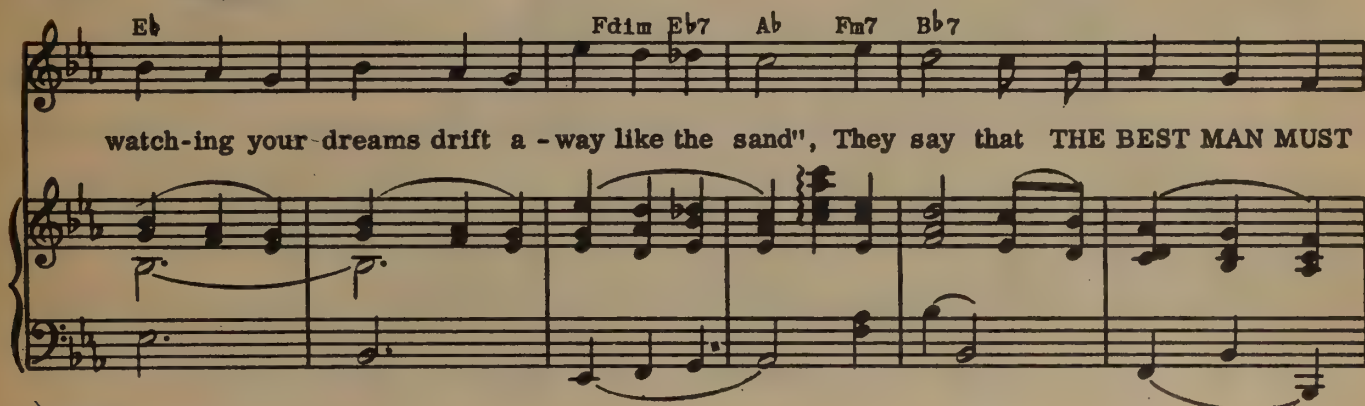
E♭ B♭7 A♭m6 B♭7 E♭

placed on your hand, My heart whis-pered, "Fool, how much more can you stand? You're



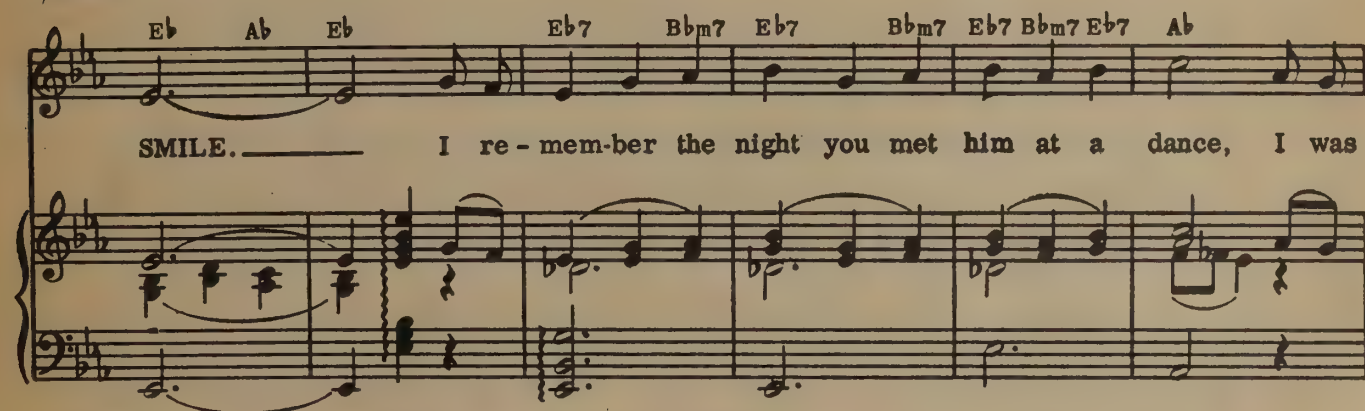
E♭ Fdim E♭7 A♭ Fm7 B♭7

watch-ing your dreams drift a - way like the sand", They say that THE BEST MAN MUST



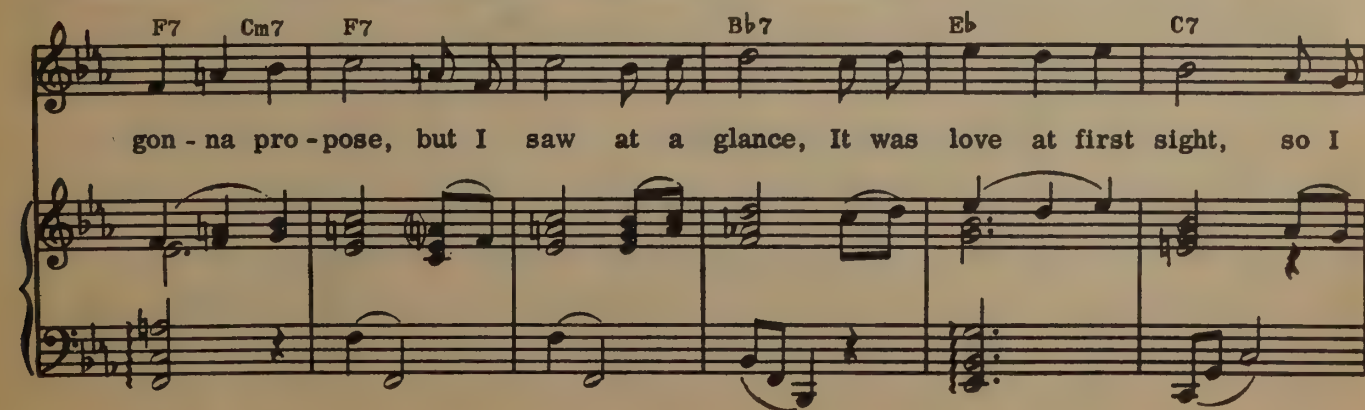
E♭ A♭ E♭ E♭7 B♭m7 E♭7 B♭m7 E♭7 B♭m7 E♭7 A♭

SMILE. ——— I re - mem - ber the night you met him at a dance, I was



F7 Cm7 F7 B♭7 E♭ C7

gon - na pro - pose, but I saw at a glance, It was love at first sight, so I



Fm F7 Fm7 Bb7

passed up my chance, Now you'll nev-er know how I love you. — Then

Eb Bb7 Abm

came the last straw that broke my wound-ed pride, He asked me if I would stand

Bb7 Eb Fdim Eb7 Ab Fm7

up by his side, While he mar-ried the girl I picked out for my bride, They

Bb7 1. Eb Bb7 2. Eb

say, that THE BEST MAN MUST SMILE. The SMILE. —

rit.



Martha Carson

From the town of Neon, Kentucky, in Letcher County, comes a young lady who is sometimes referred to as the "most beautiful woman in the country-music field." Anyone who has met Miss Martha Carson can tell you of the friendliness and warmth with which she greets her fans and friends who meet her every day at personal appearances all over the nation. Martha is sincere in every word she speaks and every song she sings. She is to be admired for her courage to stand in front of thousands of people and sing the songs which are closest to her, the Gospel and Spiritual songs of faith and love.

Just before going on stage, Martha knows that the coming minutes are a challenge to her and the faith she possesses. Upon leaving the stage, a wonderful and joyous feeling of victory reigns in the heart and soul of one, Martha Carson!

Martha is one of six children born to two of the nicest people in the world—Mr. and Mrs. Amburgey, now of Cincinnati, Ohio. She is 5'7" tall, with long, auburn hair, and weighs 138 pounds. She has a fast-growing fan club and takes an active interest in all her fans.

This Kentucky lovely has always had a love for people. She roundly enjoys making personal appearances, which means she will get to meet new fans and friends. Since 1952, Martha has traveled an average of 100,000 miles per year. She has appeared in most of the states, averaging about five shows a week.

When Martha Carson was ten years old, she began to play an old-fashioned peddle-organ, and about four years later acquired her first guitar. For this guitar she had to trade her pet calf, which she was very fond of. The fact that this trade was a good invest-

ment for Martha is proved by the skill with which she now accompanies herself on her new Bigsby guitar.

While Martha was still in her teens, she and her two sisters, Mattie (now the wife of Salty Holmes) O'Neil and Minnie (the wife of Charlie Woodruff and one of Martha's "Gospel Singers") O'Neil began singing together and called their new group "The Sunshine Sisters." These gals broke into radio at station WLAP in Lexington, Kentucky. From Lexington they went on to WHIS in Bluefield, West Virginia. They then joined the famous "Renfro Valley Barn Dance" near Mt. Vernon, Kentucky, headed by John Lair, an authority on Folk Music. From the Renfro Valley, Martha Carson went on to WSB in Atlanta, Georgia, for a stay of nine years. Then she joined station WNOX in Knoxville, Tennessee.

Next came the one thing that has probably done more in furthering the popularity of Miss Carson, nationwide, than anything else. Having left the Knoxville Hospital less than 24 hours previous, and against her doctor's judgment, Martha Carson made her first appearance on the world-famous Grand Ole Opry! Of this April 26 night of 1952, Martha says: "It was a trying night for me. I hardly knew I was there." Nevertheless, Martha did a terrific job that night and has done an excellent job since then, as she travels from state to state, singing her beautiful Spirituals under the Opry banner.

Martha Carson has recorded for Capitol Records since 1947. Some of her most popular waxings are "Satisfied," "I'm Gonna Walk and Talk With My Lord," "I Wanna Rest," "I Feel It In My Soul" and "Ask, You Shall Receive." Her most requested song at this writing is called "Singin' On The

Other Side," which she wrote herself. Martha's latest Capitol recording is "Rich Man And Poor Man Lazuras," backed with "By And By." The former was written entirely by Martha. "By And By" is the side which Martha rewrote from an old song called "We'll Understand It Better By And By."

Martha's happiest moment came when, once, walking down a corridor with her sister, Minnie, she was approached by an elderly man. He told her that he was just an old-time country preacher and that her songs had been a real inspiration to him. He then took out a book and asked her to autograph it. With tear-filled eyes Martha Carson wrote her name in this country preacher's well-thumbed Bible.

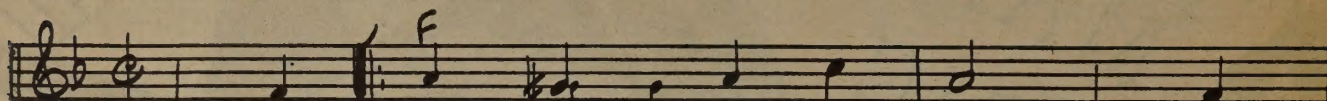
The life of Martha Carson has not always been the happiest one. Here was a young lady with a Spiritual song to sing; and she sang it the way her heart told her to. Yet, she had been many times criticized for doing so. These criticisms were weighing on her shoulders one day a few years ago, as Martha was traveling over the Great Smokey Mountains. She could not understand why she was being criticized for singing the songs which she felt and sang straight from her heart . . . she was satisfied! It was while traveling over the Great Smokies that Martha Carson wrote the beautiful words and music to the song which is Martha's message to the people of the world—"Satisfied!"

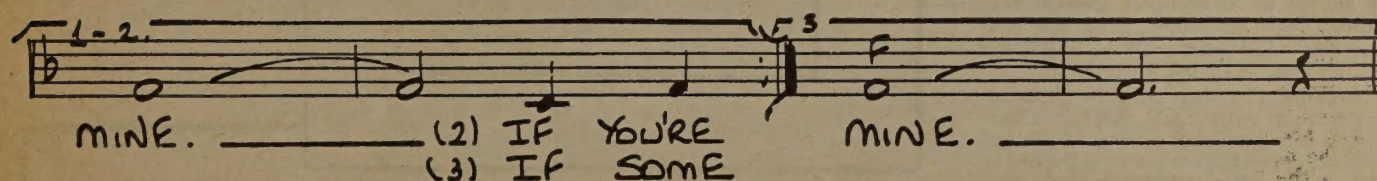
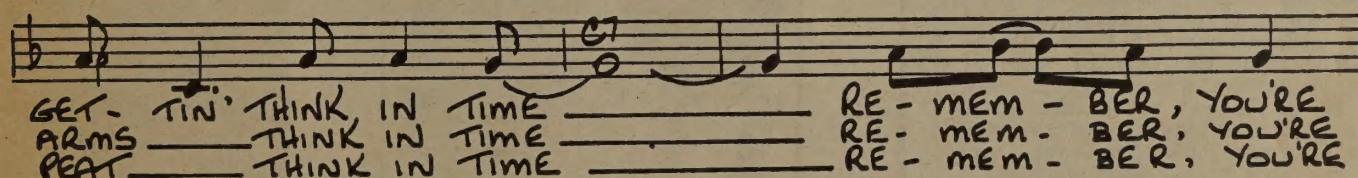
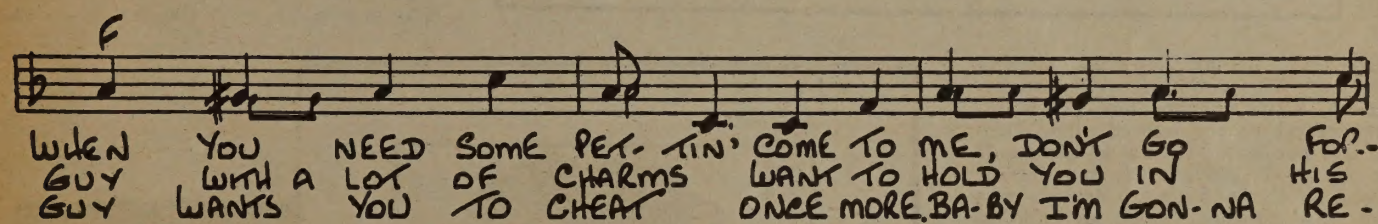
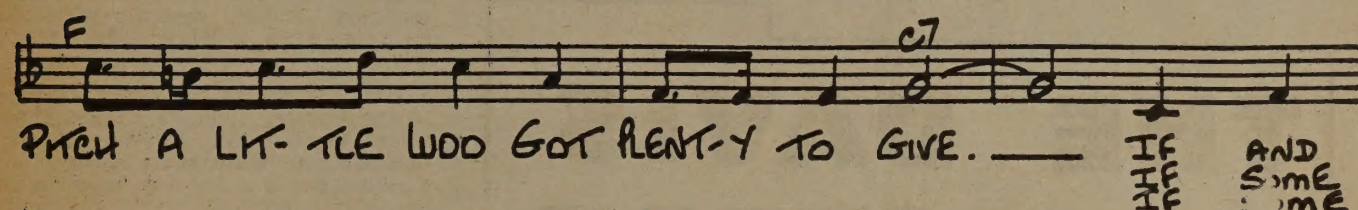
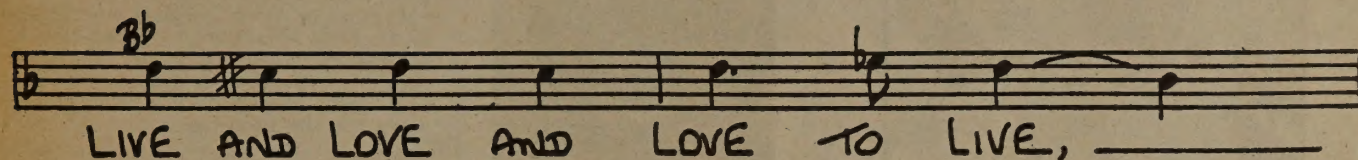
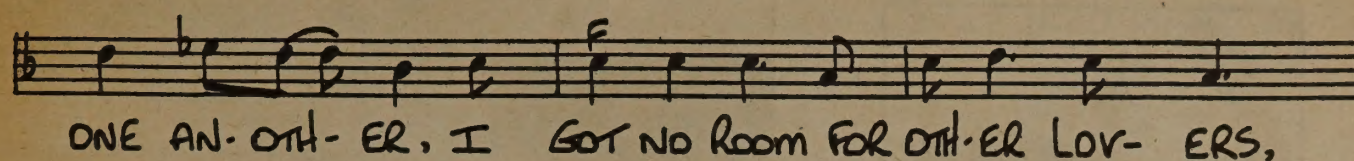
Since that day Martha has realized the truth in the saying, "It's always the darkest before dawn;" for since writing "Satisfied," she has known a steady increase in popularity. A bright and happy future is certain to lie ahead of America's lovely, talented and sincere "Lady of Gospel Songs"—Miss Martha Carson!

REMEMBER YOU'RE MINE

BY
SKEETS Mc DONALD

BRIGHT Tempo







THE DAVIS SISTERS

Charline Arthur, up-and-coming new RCA Victor Country-Western recording artist, began her entertainment career at the age of nine, when she and her sister furnished the music for the yearly plays of their grammar school in Paris, Texas. Charline was born in Henrietta, Texas, on September 9, 1929, but when she was four years old moved to Paris with her family.

The first big event in Charline's career came in September of 1947, when she made her professional debut at a medicine show in Paris. At the time, Charline was only 16 years of age. While she was travelling with the show, she met her husband-to-be (and now her manager), and almost a year after she joined the show, Charline and Jack Arthur were married.

In 1950 the couple moved to Kermit, Texas, on a hunch that proved to be the turning point of Charline's career. Here she went to work on radio station KERB as a Hillbilly disc jockey, running her own show over the station, and broadcasting twice daily, six days a week, with her own band.

Following the signing of her recording contract with RCA Victor, Charline and her husband moved to Dallas, where she now appears every Saturday night on the "Big 'D' Jamboree", over radio station KRLD, also participating in a Sunday show over the same television outlet.

Charline's first release on the RCA label was quite a hit—"I Kept It A Secret", backed with "Anything Can Happen". She also did fine jobs on "Heartbreak Ahead", "Looking At The Moon And Wishing On A Star" and her latest pairing: "I'm Having A Party All By Myself", backed with "Waltzing".



CHARLINE ARTHUR

The Davis Sisters, "Bee Jay" and "Skeeter," among the newest of RCA Victor Country-Western artists, were born in Corbin, Kentucky, but they have spent the greater part of their lives in Springlake, Kentucky. It was at church socials and high school plays that the girls (who were not really sisters, but close friends) first started singing together.

In 1950 Bee Jay and Skeeter were given their first big opportunity on Station WCPO-TV in Cincinnati, and for two years they appeared regularly through this outlet—also broadcasting over Stations WKLV and WXLK in Lexington, Kentucky.

In May of 1952 the girls were called to Detroit, Michigan, to guest-star on a Country music show, and the audience response was so enthusiastic that they were immediately signed as regulars for the program.

Among the girls' many talents is that of songwriting, and they have penned successful tunes of their own, among their latest "Sorrow And Pain" and "You're Gone," which they recently recorded. It was a disc of the girls singing two of their own compositions in an audition for RCA Victor that led to their contract with the recording firm in May, 1953.

The Davis Sisters' first RCA Victor record was one of the biggest things in the Country field, "I Forgot More Than You'll Ever Know." Shortly thereafter an unfortunate incident occurred when Bee Jay was killed in an automobile accident while the girls were en route from a date in Wheeling to their home in Cincinnati. However, Georgie Davis, Bee Jay's versatile older sister stepped into the act and is now singing with Skeeter.